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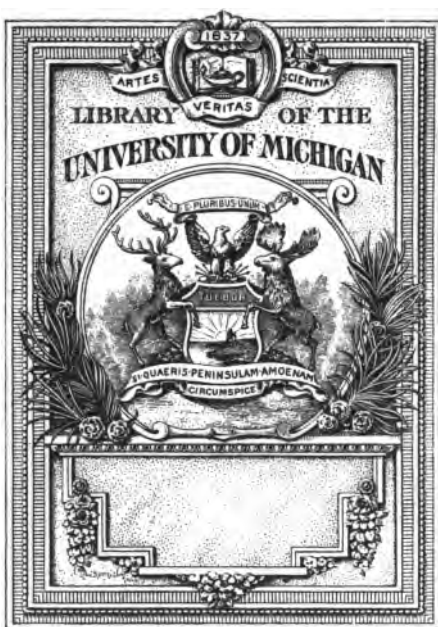
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(NEW SERIES, NO. XIII.)

THE ECCLESIASTICAL ARCHITECTURE OF IRELAND.

The Ecclesiastical Architecture of Ireland anterior to the Anglo-Norman Invasion, comprising an Essay on the Origin and Uses of the Round Towers of Ireland, which obtained the Gold Medal and Prize of the Irish Academy. By GEORGE PETRIE, &c., &c. Vol. I. Dublin. 1845. 4to. pp. xxi. and 519.

THE above work ought to have received earlier notice from us, as many of our readers must have read its praises in other journals ;—and, to plead the magnitude and interest of the work as our excuse and the care it demanded, as well as the novelty of much of what we find in it, would be to adopt a partial and ineffective defence, while it would make the difficulty of the task on which we are entering more prominent than we might wish it to appear.

We had no notion in fact, till we had looked through this volume, of the antiquarian treasures which Ireland possesses. It would seem that up to some eighty years back the care of the lower orders to preserve all that could remind them of the former splendours of the Church had been unintermitting :—churches, crosses, gravestones, books—many of them with the most curious and precious adornments, had been kept with touching affection ; set off all the more by the contrast of the occasional devastation of a cathedral or monastery by an English garrison, or some act of traitorous apostacy in those who from their station were called on to set a better example, and to nurse rather than to discourage such excellent feelings among their dependents.*

Of late however this attention seems to have been relaxed, and it

* We have a curious history of one of the sacred books, attributed to S. Patrick, and supposed to be of the seventh century, which was handed down for many ages in the same family, the heads of which were, as was the custom, hereditary keepers of the treasure, and held lands, and took their name from the circumstance. Florence Mac Moyre came to England to give evidence, there is too much reason to think perjured evidence, against Archbishop Oliver Plunket towards the close of the seventeenth century. He fell into difficulties, and parted with the MS. for £5, and it is now in one of the public libraries of Ireland.

would appear that in some of the more sacred sites described by our author, neglect and destruction have ensued. His work indeed we fear may at a future time possess a great but a painful interest by affording in its plates, and the continuation of it that is to follow, the only memorials of these remains, which will perish from the neglect he will in vain have striven to banish from among his countrymen. For some, and these not the least curious and interesting of his illustrations, he is indebted to drawings made towards the close of the last century for Col. Burton Conyngham, the buildings having in the last sixty years become more dilapidated, and we fear that no symptoms occur of any improvement in this respect.

We are not alluding to those remarkable structures which were the original subject of this essay, many of which will yet stand for ages, but to others of a less singular nature, and which are not so obviously the peculiar feature of Ireland. It is the excellence of this work, that it takes a minute and comprehensive view of all the earlier buildings of the country, assigning to them their different dates, and in particular giving very ample accounts of the ancient churches. Every thing in fact anterior to the English conquest appears to fall into its proper place under our author's treatment, which is distinguished for great learning, accuracy, carefulness, and moderation. As a whole, and in matter of arrangement, the book has suffered from the mode of its preparation, having been at first an essay on the Round Towers, written for a prize thirteen years ago, and of which a part only has as yet been published; the original arrangement, as it would seem, having been preserved; and the different portions of it enlarged as time supplied the author with additional matter. The work has therefore acquired something of a desultory character, the same thing being occasionally treated of in more than one place. It is also in parts very diffusive, from the proofs of various matters, which it was necessary to establish, being worked up into the text in the order in which they presented themselves to the mind of the author, instead of being placed in chapters by themselves, or in appendices. As these proofs consist mainly of long quotations from the Irish annals, with critical remarks upon them, it would have given a more systematic character to the work, to have separated them from the descriptive parts.

To the general reader the book could hardly have been made more attractive than it is at present, for he will pass lightly over the pages in Irish type, and be guided by the wood-cuts with which the work is profusely supplied to the description of the objects which are placed so truly and vividly before him; while if he reads the work closely enough to follow the argument, he will be led to the clearest proof that these much-disputed architectural remains belong to the ages when the light of Christianity shone from the extremity of the western world with a brightness which it is delightful now to remember.

The main scope of this volume is a description of the ancient churches in Ireland, preceded by a discussion of the theories put forth by different authors of the original use of the round towers, and followed by a short description of them, and of some of the ancient buildings. The reasoning interwoven with the account of the churches, satisfactorily establishes the general date of the construction and eccle-

siastical use of the round towers. In the third part, which yet remains unpublished, it is intended to give an accurate account of the Round Towers *seriatim*, as well as of the other ecclesiastical buildings connected with them; and if we understand our author rightly, he intends to sum up the whole with a concise view of the progress and dates of the different styles observable in these monuments.

We look upon it as a singular instance of modesty in the author, or of undue regard to the foolish prepossessions that exist among the middle and upper classes of his countrymen, that having so complete and satisfactory a proof of the real nature of these towers, so triumphant a theory as his book contains, he has not put it forward till he had first collected and demolished in detail all that had before his time been proposed of erroneous theory; and we must warn our readers not to permit the dullness of this part of the work to prejudice them against the rest. We fear however that we are presuming too much on the power of truth, and had we not seen one of the wildest theories that Mr. Petrie notices, reproduced in a later work of some pretensions to scholarship,—that namely, of an extensive influence over the ancient Celtic religion by Buddhist missionaries from India,—and the supposition advanced that these towers were built by them, a notion which he confutes by simply inquiring for its historical foundation, we should have noticed this part of the work but slightly. As it is however, we will observe that he shows satisfactorily that these theories are based on vague fancies of etymology, and on criticisms of isolated passages of ancient Irish authors, rather than on any enlarged view either of the history of the country or its antiquities; and besides on passages collected from the works of travellers in almost every region, describing various buildings which either from the vagueness of the descriptions or some partial likeness were supposed to have been the originals whence the towers were copied. The theories which seem to have been most prevalent, made them either tombs or temples of the sacred fire, inconsistent uses certainly, which nevertheless the antiquaries confused together after a very interesting fashion*; one more unlucky with his guesses than the rest, has attributed them to the Danes, as if the destroyers of all that was sacred and civil in these islands could have set themselves down in one country alone to build a large number of highly elaborate structures, dissimilar to any thing they had left at home, or to aught else they had destroyed, or were supposed to have constructed on their rovings.

We think Mr. Petrie bears rather hard on Dr. O'Connor, whose researches into Irish antiquities have made his name well known and respected; his etymological arguments respecting the round towers are singularly unfortunate, and in some degree refuted by other portions of his own writings, but the arguments he employed seem to have been accepted by others without examination. Mr. Petrie in general appears to give with much candour the views which he combats, and the scholar-

* Our author has mapped out the route of the Celts from Irán to Erin, and building on the modern discoveries of the affinities of languages, has propounded extensive, if not convincing, proofs of the building of the round towers by the Persian fire-worshippers noticed above.

like and gentlemanly tone which pervades his work is, we think, a pledge, that in these representations of the opinions of his opponents, he is not misleading his readers.

There are some very curious monuments in Sardinia, called Nuraghies, noticed in this part of the work, because they had been referred to as similar to the towers; we are sorry that it is impossible for us to extract any account of them, such as would be intelligible without the drawings which Mr. Petrie gives; but we are unwilling to pass them by because his account of them is, we believe, the first which has appeared in this country. They are tombs of a conical, or sugar-loaf form, built of large blocks of stone without cement and of cyclopean work, with some peculiar chambers and galleries.

The following extract from an account of a very careful examination of the contents of the lower part of the round tower of Brechin in Scotland, built about 1020 by Irish ecclesiastics, will serve to dispose of much of the evidence which has been drawn from an examination of the towers themselves. We must premise, that a multitude of instances occur of the towers (that is to say the wood-work within them,) being burned both by the Danes, and in the civil wars which so often raged. As an instance, we may mention that shortly before the reformation, an Earl of Kildare excuses his having burned the cathedral of Cashel, by stating that he supposed the archbishop was within it.*

"We found a quantity of peats and a good deal of dross of peats, or refuse of moss, and we also found great varieties of bones, principally sheep bones, especially jaw-bones of sheep, some bones of oxen, and a few human bones, these last being vertebræ, pieces of skulls, toes, and bits of jaw-bones. These bones were found at all depths, but we found no bones of any size. We have likewise got a quantity of slates, a hewn stone for the top of a lancet-shaped arch, part of the sill of a window with the base of a mullion traced on it, some basement stones, and others of baser workmanship; oyster shells, buckies or sea shells, nails, buttons, bits of copper and verdigris, two small lumps of bell metal, several little bits of stained glass, and part of an elf-arrow have also been found at different depths; and yesterday we found the remains of a key and some charred wood. But what will most please your Pagan friends is the fact, that since we began we have each day found various pieces of *urns* or jars. None of the pieces although put together form a complete urn; but I think amongst the pieces I can trace out three or four distinct vessels. One appears to have been of glazed earthenware, the other two vessels are of clay, regularly baked, apparently, but not glazed; and one is slightly ornamented round the edge, the indentation evidently being made by alternately pressing the thumb and forefinger horizontal, and the thumb perpendicular in the wet clay.

"Now, how came all these things there? I am afraid you will set me down, not for a Pagan, but for a veritable Heathen, when I say, that my opinion is, the slates, glass, wood, and iron had been tossed in at what in Scotland is called the reformation, when our Scotch apostle, John Knox, drove your Roman Catholic apostles from what he termed their rookeries; that the bones and great part of the animal and vegetable matter had been carried to the top of the tower by the rooks and jackdaws (kaies of Scotland) for building

* Some corroboration this of the ingenious theory which has been propounded, that the Kildare motto, *Crom-a-doo*, is the Irish method of writing *Cremabo*, a view which we beg leave to commend to the notice of the Etymological Antiquaries. The South Munster Society, and those who make much of Urns, must put up with the quiet ridicule of Mr. D. D. Black, of Brechin, which we quote above.

their nests and feeding their young, and had tumbled from thence to the bottom of the tower; that the peats and the rest of the stuff had been thrown at various times into the bottom of the tower as a general receptacle for all refuse; and that the fragments of *urns* or jars are just the remains of culinary articles belonging to the different kirk officers." p. 93.

Some other theories of less importance we will pass over, and introduce our readers at once to Mr. Petrie's description of an ancient Irish church; and we will hereafter notice the details which intervene in his work respecting the earlier buildings in the island.

"Whatever difficulty I may have had to encounter in proving from historical evidences that the most ancient Irish churches were usually, if not always, of stone and lime cement, I shall, I think, have none in establishing this fact from the characteristic features of the existing remains of the churches themselves,—features which, as far as I know, have an antiquity of character rarely to be seen, or, at least, not hitherto noticed, in any of the Christian edifices now remaining in any other country in Europe, and which to the intelligent architectural antiquary will carry a conviction as to their remote age, superior to any written historical evidences relative to them now to be found.

"The ancient Irish churches are almost invariably of small size, their greatest length rarely exceeding eighty feet, and being usually not more than sixty. One example only is known of a church of greater length, namely, the great church or cathedral of Armagh, which, according to the Tripartite Life of S. Patrick, as already quoted p. 164, was originally erected of the length of 140 feet. That sixty feet was, however, the usual length, even of the larger churches, appears not only from their existing remains, but also from the accounts preserved in the ancient lives of S. Patrick, in which that length is given as the measurement of Domhnach Mor, or Great Church of Patrick, near Tailteann, now Teltown, in Meath —.

"These churches in their general form, preserve very nearly that of the Roman basilica, and they are even called by this name in the oldest writers; but they never present the conched semicircular absis at the east end, which is so usual a feature in the Roman churches, and the smaller churches are only simple oblong quadrangles. In addition to this quadrangle, the larger churches present a second oblong of smaller dimensions, extending to the east, and constituting the chancel or sanctuary, in which the altar was placed, and which is connected with the nave by a triumphal arch of a semi-circular form.* These churches have rarely more than a single entrance, which is placed in the centre of the west end; and they are very imperfectly lighted by small windows splaying inwards, which do not appear to have ever been glazed. The chancel is always better lighted than the nave, and usually has two, and sometimes three windows, of which one is always placed in the centre of the east wall, and another in the south wall; the windows in the nave are also usually placed in the south wall, and excepting in the larger churches, rarely exceed two in number. The windows are frequently triangular-headed, but more usually arched semi-circularly, while the doorway, on the contrary, is almost universally covered by a horizontal lintel, consisting of a single stone. In all cases the sides of the doorways and windows incline, like the doorways in the oldest remains of the Cyclopean buildings, to which they bear a singularly striking resemblance. The doorways seldom present any architec-

* At pp. 194—198, there is some account of the very curious arrangements which existed in S. Bridget's church at Kildare, for the purpose of carrying out the primitive custom of separating the sexes: there appear to have been two doors and two chancel arches, and a partition running along the centre of the nave from east to west.

tural decorations beyond a mere flat architrave, or band, but are most usually plain; and the windows still more rarely exhibit ornaments of any kind. The walls of these churches are always perpendicular, and generally formed of very large polygonal stones carefully adjusted to each other, both on the inner and outer faces, while their interior is filled up with rubble and grouting. In the smaller churches the roofs were frequently formed of stone, but in the larger ones were always of wood, covered with shingles, straw, reeds, and, perhaps sometimes, with lead. To the above general description, I may add, that no churches appear to have been anciently erected in Ireland, either of the circular, the octagonal, or the cross form, as in Italy and Greece, though it would appear that churches of the last form were erected in England at a very early period,—and the only exception to the simple forms, already described, is the occasional presence of a small apartment on one side of the chancel, to serve the purpose of a sacristy.”—Pp. 159, 60.

Mr. Petrie then describes in detail the different parts of the churches and the ornaments of each, illustrating his observations with a profusion of wood-cuts. The most usual and ancient form of the door is quadrangular, with the sides leaning towards each other as in Egyptian and Cyclopean work, generally quite plain, but occasionally with “a flat projecting architrave—as in the doorways of the oldest Greek and Etruscan buildings, as well as in those of the earliest Roman churches,” (165, 166.) Among his examples he gives the doorway of the church of S. Fechin, as one which is constructed of seven stones only, of enormous size, the wall being three feet thick; there are examples also of doors with semicircular heads.

The windows, which follow next in order, are always of one light, and have hardly any feature in common with those which are generally supposed to be peculiar to Anglo-Saxon, except their smallness, and that some of them have triangular heads. The windows appear to have been without glass, and are splayed internally; among the older churches only one instance is quoted of the splay both internally and externally, which is a characteristic of our Anglo-Saxon architecture, though in later churches it is not uncommon.

“I have next to speak of the triumphal or chancel arches, which, in the larger churches, stand in the division between the nave and chancel. These, in the primitive churches of undoubted antiquity, are also of an equally unornamented construction, but the arches are usually formed with great skill, and of blocks of stone nearly all of equal size. These arches are invariably semicircular, and generally spring from jambs which have an inclination corresponding with those of the doorways and windows, and which are usually without imposts.”—P. 183.

“In the smaller churches of oblong form, without chancels, the roofs appear to have been generally constructed of stone, their sides forming at the ridge a very acute angle; and this mode of construction was continued, in the construction of churches, down to the period of the introduction of the Pointed or Gothic style into Ireland, as in the beautiful church called Cormac’s chapel, at Cashel, which was finished in the year 1134, and S. Doulagh’s church, near Dublin, which is obviously of even later date. In the larger churches, however, the roof appears to have been constructed generally of wood, and covered with reeds, straw, or oak shingles.—There are also instances of the chancel being roofed with stone, while the nave was roofed with lighter materials.”—Pp. 183—4.

Mr. Petrie then gives details of masonry, on which it may be sufficient to remark, that long and short work is common, but it is generally used in doorways and windows, and but seldom in the external angles of churches of undoubted antiquity. There are occasionally some projections on the walls of a peculiar kind, but we have not observed anything similar to the projecting ribs on the surface of the walls of our Anglo-Saxon churches.

We must add an eloquent passage with which he closes this part of his subject, in terms which very fairly represent, as far as one can judge from his writings, the author's feelings towards the ancient Saints of his country. We do not indeed remember to have read any passage in his work which betrays a feeling in any way inconsistent with it.

"I have now described the various features which characterize the hitherto little noticed and unappreciated primitive churches of Ireland. That, as I have already stated, they have little in them to interest the mind, or attract regard as works of art, it would be childish to deny; yet in their symmetrical simplicity—their dimly-lighted nave entered by its central west doorway, and terminated on the other side by its chancel-arch, affording to the devout worshipper an unimpeded view of that brighter sanctuary in which were celebrated the Divine Mysteries which afforded him consolation in this life and hope in the next—in the total absence of every thing which could distract his attention—there is an expression of fitness to their purpose, too often wanting in modern temples of the highest pretensions; as the artless strains sung to the Creator, which we may believe were daily hymned in these unadorned temples, were calculated, from their very simplicity and artlessness to awaken feelings of deep devotion, which the gorgeous artificial music of the modern cathedral but too rarely excites, even in minds most predisposed to feel its influences, and appreciate its refinement. In short, these ancient temples are just such humble, unadorned structures as we might expect them to have been; but, even if they were found to exhibit less of that expression of congruity and fitness, and more of that humbleness so characteristic of a religion not made for the rich, but for the poor and lowly, that mind is but little to be envied, which could look with apathy on the remains of national structures so venerable for their antiquity, and so interesting as being raised in honour of the Creator, in the simplest, if not the purest, ages of Christianity. That the unadorned simplicity and contracted dimensions of the earliest Irish churches were not at least altogether the result of poverty and ignorance of the arts in their founders, appears to me extremely probable. Poor those honoured individuals unquestionably were, but that poverty generally, if not in all instances, appears to have been voluntary, as became men walking in the footsteps of the Redeemer, and who obtained their simple food by the labour of their hands: but that they were ignorant of the arts, or insensible to their influence, could scarcely have been possible in men, very many of whom,—Romans, Gauls, and Britons,—were educated where those arts, though they had become debased, were still cultivated; and we have not only abundant historical evidence to show that many of the ecclesiastics in those early times obtained celebrity as artificers and makers of the sacred implements necessary for the church, and as illuminators of books, but we have also still remaining the most indisputable evidences of their skill in those arts, in ancient croziers, bells, shrines, &c., and in MSS. not inferior in splendour to any extant in Europe. It is indeed by no means improbable, that the severe simplicity, as well as the uniformity of plan and size, which usually characterizes our early churches, was less the result of the poverty or

ignorance of their founders than of choice, originating in the spirit of their faith, or a veneration for some model given to them by their first teachers; for that the earliest Christian churches on the Continent, before the time of Constantine, were, like these, small and unadorned, there is no reason to doubt; and the oldest churches still remaining in Greece are, as I shall hereafter show, exactly similar to those I have described in Ireland."

"And even the churches erected in the time of Constantine, as Mr. Hope shows, must have been small, and of little architectural pretension. 'And when,' says this writer, 'Theodosius, after proclaiming Christianity the ruling, the sole legitimate religion of the empire, not only pulled down the churches of Constantine already become ruinous, but the Heathen temples too small to be converted into sacred uses, in order to employ the materials of many such, however ill-assorted, for each of his larger new churches singly, he still retained in them the shape and the name of the basilica.'—*Hist. Essay on Architecture*, Vol. I., p. 90. Be this however as it may, it seems certain from our most ancient historical documents, that S. Patrick not only introduced a form of church into Ireland, which from veneration to his memory became a model generally followed for ages after, but that he even prescribed the very dimensions of which the basilicæ, or more important churches should consist."

The account of the Irish churches from which these extracts are drawn, is preceded by an examination of the earlier cells and oratories of the Island, which Mr. Petrie has described at considerable length, for the purpose of more clearly proving the antiquity of the use of masonry in Ireland, against those who supposed that, to a comparatively late period, timber and other perishable materials had alone been used. Sir James Ware for instance, an authority in other matters of great importance, states, (p. 120,) that "Malachy O'Morgair, Archbishop of Armagh, (who died in 1148,) was the first Irishman, or at least one of the first who began to build with stone and mortar," and then he quotes a passage of S. Bernard's life of S. Malachy, in confirmation of his statement.

Mr. Petrie after quoting a passage from V. Bede, and another from an Irish MS. of the seventh century, which have been erroneously taken to imply that churches were built only of sawn board covered with reeds, or of earth, proceeds to notice the remains of three monastic establishments in islands off the Western coast of Ireland now existing, and which agree in a most singular manner with the description V. Bede gives in the life of S. Cuthbert,* of the monastery constructed in the island of Farne in 684; the cells of all these establishments are similar to the rudest of those which are now found in the country, and are attributed to the Pagan tribes, who are described in the traditions of the country as the earliest settlers in Ireland; with this difference only, that the use of lime cement was introduced along with Christianity, and the quadrangular form appears to have been adopted in the oratories and churches.

Mr. Petrie gives elsewhere an account of Ardolien, the most re-

* Mr. Petrie states, S. Cuthbert was either an Irishman or educated by Irish ecclesiastics. Whether this be so, or the general impression be correct that he was a Scotchman, the connection between Northumbria and these countries was so close as to account for his constructions being similar to those in Ireland, and to afford sufficient proof, if any were needed, of the great antiquity of the remains at Ardolien.

markable of the monasteries alluded to above, as it existed in 1820 ; though somewhat long, we will venture to present it to our readers as perhaps the only unaltered specimen in existence, of that sort of monastery which appears to have been common in Ireland, to have been introduced into England by S. Cuthbert, and to have been the usual arrangement in the East.

"Ardoilen, or High Island, is situated about six miles from the coast of Omey, and contains about eighty acres. From its height, and the overhanging character of its cliffs, it is only accessible in the calmest weather, and even then, the landing, which can only be made by springing on a shelving portion of the cliff from the boat, is not wholly free from danger : but the adventurer will be well rewarded for such risk ; for, in addition to the singular antiquities which the island contains, it affords views of the Connamara and Mayo scenery, of insurpassable beauty. The church here is among the rudest of the ancient edifices which the fervour of the Christian religion raised on its introduction into Ireland. Its internal measurement, in length and breadth is but twelve feet by ten, and in height ten feet. The doorway is two feet wide, and four feet six inches high, and its horizontal lintel is inscribed with a cross, like that on the lintel of the doorway of S. Fechin's great church at Fore, and those of other doorways of the same period. The east window, which is the only one in the building, is semicircular-headed, and is but one foot high, and six inches wide. The altar still remains, and is covered with offerings, such as nails, buttons, and shells, but chiefly fishing-hooks—the most characteristic tributes of the calling of the votaries. On the east side of the chapel is an ancient stone sepulchre, like a Pagan kistvaen, composed of large mica slates, with a cover of limestone. The stones at the ends are rudely sculptured with ornamental crosses and a human figure, and the covering slab was also carved, and probably was inscribed with the name of the Saint for whom the tomb was designed, but its surface is now much effaced ; and as this sepulchre appears to have been made at the same time as the chapel, it seems probable that it is the tomb of the original founder of this religious establishment. The chapel is surrounded by a wall, allowing a passage of four feet between them : and from this, a covered passage, about fifteen feet long, by three feet wide, leads to a cell, which was probably the abbot's habitation. This cell, which is nearly circular and dome-roofed, is internally seven feet by six, and eight high. It is built, like those in Aran, without cement, and with much rude art. On the east side there is a larger cell, externally round, but internally a square of nine feet, and seven feet six inches in height. Could this have been a refectory ? The doorways in these cells are two feet four inches in width, and but three feet six inches in height. On the other side of the chapel are a number of smaller cells, which were only large enough to contain each a single person. They are but six feet long, three feet wide, and four feet high, and most of them are now covered with rubbish. These formed a Laura like the habitation of the Egyptian ascetics. There is also a covered gallery, or passage, twenty-four feet long, four feet wide, and four feet six inches high, and its entrance doorway is but two feet three inches square. The use of this it is difficult to conjecture. Could it have been a storehouse for provisions ?

"The monastery is surrounded by an uncemented stone wall nearly circular, enclosing an area of one hundred and eight feet in diameter. The entrance into this inclosure is at the south-east side, and from it leads a stone passage, twenty-one feet in length, and three in width. At each side of this entrance, and outside the great circular wall, were circular buildings, probably intended for the use of pilgrims ; but though

what remains of them is of stone, they do not appear to have been roofed with that material. Within the inclosure are several rude stone crosses, probably sepulchral, and flags sculptured with rude crosses, but without letters. There is also a granite globe, measuring about twenty inches in diameter.

"In the surrounding ground, there are several rude stone altars, or penitential stations, on which are small stone crosses; and on the south side of the inclosure there is a small lake, apparently artificial, from which an artificial outlet is formed, which turned a small mill: and along the west side of this lake, there is an artificial stone path or causeway, two hundred and twenty yards in length, which leads to another stone cell or house of an oval form, at the south side of the valley in which the monastery is situated. This house is eighteen feet long and nine wide, and there is a small walled inclosure joined to it, which has probably been a garden. There is also adjoining to it a stone altar surmounted by a cross, and a small lake, which like that already noticed, seems to have been formed by art."—Pp. 419—21.

After citing some authorities, Mr. Petrie proceeds—

"The preceding facts leave little doubt, I think, that this monastery on High Island was for monks of the hermit class; and it seems very probable that most of the monasteries in similar insular situations of which the ruins still remain in Ireland, were of the same description. But it is obvious that there were at the same time in Ireland almost innumerable cenobitic establishments, in which vast numbers of monks lived in communities and had every thing in common,—as at Bangor, where it is stated there were no less than three thousand monks; and Rahin, where S. Carthagh had eight hundred and sixty-seven monks, who supported themselves by the labour of their own hands. Yet it seems certain that such communities, unlike those in the East, of whom Epiphanius speaks, did not dwell in any single building but in a multitude of separate cells, arranged in streets in the vicinity of the church; and hence tradition points out to this day the situation of such streets, adjacent to the abbey-churches, and called such in many parts of Ireland."—P. 422.

Mr. Petrie, after giving several drawings of these primitive dome-shaped houses, next gives a wood-cut of the most beautifully constructed and perfectly preserved of the square oratories, into which they appear to have been developed; that of Gallerus at the extreme west of the county of Kerry. It is wholly built of the green stone of the district, is externally twenty-three feet long by eighteen broad, and is sixteen feet high on the outside to the top of the gable; the doorway, which is placed as is usual in all the ancient churches in its west end wall, is five feet seven inches high, two feet four at the base, and one foot nine at the top; the walls are four feet in thickness at the base; it is lighted by a single window in its east side, and each of the gables was terminated by a small stone cross, of which the sockets only now remain. The side walls curve inwards till they meet, and are at once walls and roof.

After noticing these structures, which bear such indubitable marks of high antiquity, we need not follow out the etymological and historical part which follows, for the purpose of proving that stone churches existed in Ireland, and particularly at Ar-magh, previous to the ninth century; since it is clear that if archi-

ture had been introduced many centuries later, larger structures bearing obvious traces of imitation would have been found in the more civilized parts of the country, and especially in the great towns on the coast, and not a system of architecture traceable from the very earliest stone hovels of the heathen population, through the cells of the monks cotemporary with, and immediately subsequent to S. Patrick; through the oratories of which we have just given an example; the small churches with chancels which follow; and lastly the larger churches and cathedrals.

Uniform features are found to pervade all the members of this series. Instances, no doubt, occur in which ornaments and arrangements may be traced to the growing architecture of the Continent and of England; they do not however pervade the buildings we have noticed in so complete a manner as to negative the existence of a national type, but are explained completely by the influence which the connexion with Rome must have exercised upon the arts throughout the countries from which pilgrims were continually thronging to her shrines. And the wonder is not that we find so much of uniformity throughout Europe, but rather that the example of the churches of the Holy City was not adhered to more closely, and that while the Basilicæ of Rome retained the arrangements of primitive times, the great churches on this side the Alps, by the adoption of new features and the relinquishment of old ones, and the free use of a bolder architecture, were developed into buildings, whose plans one would at first sight fail to recognize in the churches of the Apostles.

But to return to those of Ireland, some of a later date, such as S. Cormack's chapel at Cashel, are of very elaborate architecture, sister in details to our cotemporary Norman; but yet in general design no more than an amplification of the square oratory by the addition of a chancel and of a floor supported by vaulting, forming a chamber in the roof, and in the case of the Cashel chapel one over the chancel also. At Killaloe indeed, Mr. Petrie has proved the existence of four cathedrals successively erected as the arts advanced, and Christianity increased in power. The first on a small island in the Shannon opposite to the present cathedral, built as is probable by S. Molua, the first patron of the place, and of which considerable remains are extant. The second a church of high antiquity just to the north of the present cathedral, and now without a roof, which in accordance with the tradition of the neighbourhood Mr. Petrie is disposed to attribute to S. Flannan the disciple of S. Molua, who was son of a king of Thomond, and consecrated the first Bishop in 639. Lastly the present cathedral, attributed to Brian Borumha, but from its much later character supposed by our author to have been rebuilt on the site of the church he erected, by a king of Limerick, who died in 1194, though he thinks that a doorway of the earlier work of Brian is still remaining, which proves that the present church is the fourth and not the third of the series.

We will pass over several classes of buildings of minor importance, which are fully illustrated by Mr. Petrie, their names and uses being more closely connected with local customs and the Irish language, and having

not that interest which belongs to the ancient churches of the country. We could not however close our notice without some description of that part of the book in which, in anticipation of the more minute account which is for the present to remain unpublished, he gives a short description of the round towers. In commencing this notice, he states shortly what he will hereafter prove at length by a detailed examination and descriptive sketches and notices of all the architectural antiquities of Ireland.

"1. That the towers are never found unconnected with ancient ecclesiastical foundations.

"2. That their architectural styles exhibit no features or peculiarities not equally found in the original churches with which they are locally connected, when such remain.

"3. That on several of them Christian emblems are observable; and that others display, in their details, a style of architecture universally acknowledged to belong to Christian times.

"4. That they possess invariably architectural features not found in any buildings in Ireland, ascertained to be of Pagan times."

We will annex a portion of the description of the towers.*

"These towers are rotund, cylindrical structures, usually tapering upwards, and varying in height from fifty to perhaps one hundred and fifty feet; and in external circumference at the base from forty to sixty feet or somewhat more. They have usually a circular, projecting base, consisting of one, two, or three steps, or plinths, and are finished at the top with a conical roof of stone, which, frequently, as there is every reason to believe, terminated with a cross formed of a single stone. The wall towards the base is never less than three feet in thickness, but is usually more, and occasionally five feet, being always in accordance with the general proportions of the building. In the interior they are divided into stories, varying in number from four to eight, as the height of the tower permitted, and usually about twelve feet in height. These stories are marked either by projecting belts of stone, set offs, or ledges, or holes in the wall to receive joists, on which rested the floors, which were almost always of wood. In the uppermost of these stories the wall is perforated by two, four, five, six, or eight apertures, but most usually four, which sometimes face the cardinal points and sometimes not. The lowest story, or rather its place, is sometimes composed of solid masonry, and when not so, it has never any aperture to light it. In the second story the wall is usually perforated by the entrance doorway, which is generally from eight to thirty feet from the ground, and only large enough to admit a single person at a time. The intermediate stories are each lighted by a single aperture placed variously, and usually of very small size, though in several instances, that directly over the doorway is of a size little less than that of the doorway, and would appear to be intended as a second entrance."—Pp. 354—6.

After the passage we have extracted above, Mr. Petrie remarks that it sufficiently shows "that the towers were not ill-adapted to the double purpose of belfries and castles, for which I have to prove they were chiefly designed; and keeping this double purpose in view, it will, I

* In an earlier part of the work Mr. Petrie notices the connexion between the towers and Christian burying-places, and while showing that these differed entirely from the heathen places of sepulture, he gives a good deal of information respecting the latter, which were the same earthen mounds, cairns and cromlechs, as were constructed by the other primeval races of Europe.

think, satisfactorily account for those peculiarities in their structure, which would be unnecessary if they had been constructed for either purpose alone. For example, if they had been erected to serve the purpose of belfries only, there would be no necessity for making their doorways so small, or placing them at so great a distance from the ground; while on the other hand, if they had been intended solely for ecclesiastical castles, they need not have been of such slender proportions and great altitude."—P. 387.

In such of these features as were required by a common design, the military towers erected in the British islands subsequent to the Roman times, and built with stone and lime cement, so far as we can judge from the few now remaining, appear to agree. Mr. Petrie gives a sketch of Brunless in Brecknockshire, which is exactly like one of the round towers which has lost its upper part; and as it may have been, and probably was higher formerly, there is no reason why it may not have been exactly like them. Some curious reasoning is added upon the fact, that traces frequently remain of the fastenings of inner doors which have been carefully removed, as if the invader after forcing the strongholds of the natives took care to lessen the power they had of excluding him from them.

The uniform tradition of the whole people of Ireland attributes them to ecclesiastical purposes, and agrees with the use made of many of them to this day as belfries. Towers of a like nature occur in the Isle of Man, and at Abernethy in Scotland, besides the one at Brechin already noticed.

Mr. Petrie cites also some passages which indicate the existence of detached towers at Winchester, and Luxeuil in Burgundy. Every one knows they are common in Italy, but we do not see that there is any reason for connecting them with Ireland, through the missionaries who spread themselves from thence over many parts of the continent, and conferred such lasting benefits upon the countries they evangelized, unless it be that the plan of the abbey of S. Gall which we republished in a late number, represents two towers, detached and round, to the right and left of the principal entrance of the church.

Among the most curious things described in this book are the grave-stones with inscriptions, which the author has found at Clonmacnoise and elsewhere; by examining the family pedigrees, and the records of the grants of burying places to the different local princes, he has shown that these curious relics of Palæography, which from their rudeness and peculiar character cannot be forged, are the memorials of chieftains who lived eight centuries ago. We hope the disgrace will not long attach to Ireland that such unique records of antiquity should lie utterly neglected; Clonmacnoise on the eastern shore of the Shannon in the King's County, and Glendalagh in Wicklow, are sacred ground and should be cared for.*

We would willingly, had time permitted, have noticed in detail many most interesting relics of Irish art, which Mr. Petrie describes, the bells, pastoral staves, the splendid manuscripts, and

* They both of them still give the title to nominal Bishopsrics, the former having been long united to Clonfert, and the latter to Dublin.

the most curious leather satchells in which they were carried; for in Ireland these venerated relics, many of them truly attributed to S. Patrick, were carried about the country for the veneration of the people, and for the collection of dues or offerings of the church with which they were connected, as well as to give sanctity to oaths and treaties between rival chieftains; and so strong was this custom, that the word for oath and relic in old Irish is the same, and "this ancient custom of swearing on the relics of the saints of the ancient Irish Church, is still continued among the peasantry in many parts of Ireland, by whom it is often supposed that thieves would exonerate themselves from the guilt of which they were suspected, by a false oath on the Holy Gospels, but would not dare to do so by an oath on one of their holy reliquaries."*

Several very remarkable crosses remain at Clonmacnoise, Cashel, and Tuam, erected it would seem to commemorate the re-building of the churches which they were near; the last of the above is now permitted to lie broken and separated, though nearly perfect; whether the disgrace of this attaches to the town, or to either hierarchy, we shall not presume to determine.

There is one subject which cannot fail to excite curiosity, we mean the habit in Ireland of erecting several small churches in one place, always reckoned as seven, whether the number really were more or less, instead of a large one. We have no light thrown upon this point by our author, and would gladly invite discussion respecting it, as well as insert a list of the places where they are yet to be found, or tradition remembers them; if we are not mistaken, the same notion yet lingers in some parts of the south of England. It is curious that this habit of multiplying small churches is also a characteristic of the Eastern Church, and most especially in Russia. We merely mention this as a coincidence. We are not aware of any fixed number being assigned in the East.

While on this subject, we may mention that Mr. Petrie traces an identity between the dimensions of the church built by S. Patrick, and those of the abbey of Glastonbury, as described on a brass plate which existed in the church before the Reformation. The tradition thus handed down is remarkable, particularly when the connexion of that place with Ireland is considered.

Those who have accompanied us through our hasty sketch of the principal contents of this work, may we hope entertain a higher appreciation than they did before of the state of Christian art in Ireland from the fifth to the eleventh century, and of the value of the remains of it still existing; and if so, we would urge them to satisfy their curiosity with the work itself, because it is impossible to do justice to it, or to the subjects of it by a description alone, or the most copious ex-

* We would call on the Irish Antiquarian Society to publish a form of consecration of churches which is mentioned at page 347, and the curious ancient missal, supposed to be of the tenth century, which exists at Stowe; documents which would throw so much light as these must do on the religion of the times when they were written, before the more strict connexion with the See of Rome was established, may well claim their place beside the most valuable materials for topography.

tracts, depending as it does for clearness in the richness of illustration with which every page is adorned.

Before we close, we must notice one subject which has often attracted the attention of the *Ecclesiologist*, and that is the rarity of the apse in the churches of these islands, for which we are not aware that any satisfactory reason has been assigned. Its great elegance and beauty in point of art, and the prevalence of it abroad, and especially in the older examples of church architecture, where the connexion between it and the throne of the Bishop and seats of his Presbytery still subsists in form, and was not forgotten in practice at a comparatively late period, would seem to indicate not merely want of taste, but somewhat of insular pride and neglect of antiquity in the substitution of square east ends for apses, which in the case of Lincoln Cathedral, as well as other churches, has lately been proved. The book before us however throws a new light upon the subject. Mr. Petrie assures us in a passage already quoted, that in not one of the ancient Irish churches which he has examined, (and we understand, that in the laborious investigations which he made preparatory to his work, he has gone over and sketched all the remarkable remains of ancient buildings in the island,) has he found an apse; the chancel ends are invariably square, in two instances he has found a stone seat extending across the east end, and in one the altar placed a few feet westward of it. This bench no doubt corresponds with the seats which lined the apse, and we may suppose the Bishop's place to have been in the centre, and those of the clergy on each side of him, and that the consecrating priest stood at the altar in front of him, facing the people, as Mabillon describes the custom to remain at the altar in front of the apse at San Clemente at Rome.

We are disposed to concur in Mr. Petrie's explanation of this peculiarity of the Irish churches: he supposes that S. Patrick copied them from some church abroad, built on the type of the earlier and smaller churches which he believes existed in Italy before the conversion of the government of the Roman empire opened the more spacious places of worship to the Christian faith, and the apse and basilica of which it was so often a part, were alike consecrated to the use of our religion.

If this view be correct, it would follow that in those parts of this island which were evangelized from Ireland, the same form of the chancel would be introduced, and as these peculiarities, especially in ruder ages, remain for a long time unchanged, we might expect that in those parts of the country the same form would be prevalent in the oldest churches, while in the parts of the country evangelized from Rome, the apse would have been introduced, as Professor Willis has shown was the case at Canterbury. And in after times, though changes would occur, and the uniformity, as well as the limits of the two districts undergo some alteration, a distinction would still be found tolerably marked between the two territories. Such we believe is in fact the case, we are inclined to think there is no instance of an apse in Scotland, in any early church, which will be the more notable, as latterly it became with other French importations a Scotch characteristic. In Wales there are but few whose antiquity is considerable,

but among them there is not one with an apse, and the same may be said of Cornwall. In Herefordshire there are three Romanesque apsidal churches, Kilpeck, Moccas, and Peter-church; these, with Lestingham and Birkin, in Yorkshire, Melbourn (formerly) in Derbyshire, as well as the famous case of Brixworth, and Warwick, in Cumberland, are the only examples that we are aware of in the north-western division of England.

The other examples that we have of apsidal churches are mostly towards the south, and we think we may venture to attribute this peculiarity, as well as the fact that all our Romanesque cathedrals with the exception of Sarum had apses, to the Roman and eastern types, copied by S. Augustine and S. Theodore, and their successors. How the flat east end came to supersede the apse, and how the strong prejudice in its favour grew up in those parts of the island where the apse is most frequent, we must confess ourselves unable to conjecture, and we throw out these hints as an attempt towards the settlement of this rather difficult question, which at least may serve till more ample knowledge and observation shall have devised a better theory.

We cannot conclude without expressing the deep respect we entertain for Mr. Petrie, founded as it is on no other considerations than such as we have derived from his work. Whether it be the affectionate kindness with which he notices his friends, and those who have in any way contributed towards his work, a feeling which pervades the whole, from the dedication to the end; the respect with which he treats the prejudices of his countrymen, and the disinterested liberality which has led him to undertake this arduous subject, and to illustrate it with such a profusion of beautiful plates as abound throughout the volume; one can only wish that each country could have an explorer who would treat the ruins of its religion in a like spirit, or that the author himself could find leisure to extend his researches beyond his native soil, and with like materials, adding to them what may be gained from illuminated MSS., of which we do not remember that he has made any use, to draw up a general history of the growth of Romanesque architecture out of the ruins of Paganism, through those ages when the world under the guidance of the Church was devoting her treasures to structures most wonderful in their day, and which are yet appreciated by us to whom has been shown a more perfect style.*

* We observe that Messrs. Hodges and Smith, the publishers of this volume, propose to bring out a history of the cathedral of S. Canice, Kilkenny, with illustrations similar in style to it. This interesting church is still the cathedral of the See of Ossory, and deserves attentive study. We say still, remembering how a century ago, Archbishop Price obtained an Act of Parliament for the removal of cathedrals to other sites when the access to them was inconvenient: his object was to dismantle the venerable cathedral of Cashel because he could not drive up to it in his carriage, and he substituted a square room of proper eighteenth century work.

ECCLESIOLOGICAL LONDON.

LONDON to the outward eye is entirely a modern city. The havoc of Henry VIII. swept away many of her fairest buildings. The great fire, while, we do not shrink from the confession, it improved the sanitary condition of the metropolis, was yet fatal to her interest as a mediæval tradition, and modern improvements have completed the devastation, so that London is now for the most part the symbol merely of two centuries. But yet there are remains, glorious remains of older days, which should be prized and carefully studied; and these we now desire briefly to mention, in order to win for them the attention of such of our readers as have at heart our common pursuits, and who reside in London, and it may be regret that residence, as if it were a banishment from their favourite pursuits. We are not without hopes that in so doing we may persuade some at least of them to throw off the trammels of habit and of laziness (those accompaniments of a town life), and to visit these monuments for themselves, as an agreeable pastime or a profitable study, in proportion as their knowledge of ecclesiology may be more or less matured. We shall be brief in our notices, as we look forward to hereafter describing some at least of them in greater detail.

First and noblest comes that queen of churches, S. Peter's Minster: less than a whole article would be an insult to one of the highest efforts of Christian art, and we therefore pass on, merely remarking that did London contain no other old building than Westminster Abbey, it would be a worthy mark for the steps of all ecclesiological pilgrims. But Westminster Abbey is not the only conventual church whose relics still illustrate the capital. In the midst of a dense population, within a step of Smithfield, lurks a fragment, a mutilated but still most religious Romanesque choir,—that of the priory church of S. Bartholomew the Great, once a seat of Austin Canons: this ought by all means to be visited. At present we reserve it for a separate notice. And on the other side of the river still stand the Middle-Pointed transepts, the late tower, and the First-Pointed choir and eastern chapels, of another Austin church, the large and beautiful one of S. Mary Overy, (named, not dedicated, by Henry VIII. as S. Saviour's, Southwark). Within these twenty years, the nave had still existence: shame on our century! But it must hereafter be rebuilt. We hope to treat of this fair church in some future number. Good reader! should mercantile affairs ever call you to Austin Friars? If so, inquire there for the Dutch conventicle. The nave of the ancient church of the Augustinian Brothers was surrendered to A'Lasco and his crew, and still is held by their descendants; it is of very late Middle-Pointed and poor, of considerable length, consisting of nave and aisles, without however any clerestory, and the tracery of the side windows imitating in part older forms is alike in all. It must however, in the days of its perfectness, have been a very handsome

church of the second class. The Temple church moreover was once conventual (using the word in its largest sense), and of such a gem as this any city in Europe might be proud. Nor should the noble Middle-Pointed crypt of the Collegiate Royal chapel of S. Stephen be forgotten with its bold, grand groining, and the rich, adjacent Third-Pointed cloisters, with their small apsidal chapel; and S. Stephen's chapel itself *might* now have been reappearing. So much for conventual churches, of which we have comparatively so few remaining in England. In addition to these, London and its environs might, before the suppression, have boasted of the churches of S. Martin's and Bermondsey abbeys, of the Benedictine nunnery of Cripplegate, the Augustinian house of Bermondsey, of the Carthusians, the Knights Hospitalers, the White Friars, the Black Friars, the Grey Friars, the Crutched Friars, of the college of Christ church, Newgate Street. With all these, with its numerous parish churches and chapels, and Old S. Paul's towering far above every other building, with its wooden spire loftier than Sarum, and its vista of 700 feet, mediæval London must have been a lovely city.

In ancient parish churches, London is not so rich, and all that survive are Third-Pointed, which at all events proved that in the corrupt fifteenth century, religion was not dead in the capital. The finest is S. Margaret's, Westminster, a large late Third-Pointed church, now dreadfully misused. S. Giles', Cripplegate, is of very large dimensions, but it is miserably modernized; for example, the aisles are roofed with a series of sky lights. S. Andrew's Undershaft, which retains its ancient roof, has a stately appearance, and is remarkable for post-reformational mural paintings of the Apostles. Near it stands the famous church of S. Catherine Cree, nearly in the state in which Archbishop Laud left it (always excepting the central pulpit). The windows are debased copies of Third-Pointed. S. Olave's, Hart Street, is a small church, but retaining its original roof. All Hallows-Barking, moreover, near the Tower, is a large church with several brasses. In the Tower stands S. Peter's ad Vincula, small and of a very inferior character. And Lambeth parish church, now miserably despoiled, belongs to the Third age. S. Mary's, Aldermary, with its stately tower, is Wren's *one* Pointed church, and may be considered the last entire Pointed church of the old tradition. We say entire, for Warwick nave is later. There is another Third-Pointed tower by Wren, in the City, of even grander outline, that of S. Michael's, Cornhill. The body of this church is Italian, but of a really religious character. It has a perfectly developed clerestory. Wren's churches should be studied by the London ecclesiologist, who finds time hang heavy on his hands. They are curious manifestations, and prove in our opinion that their author might in happier days have been a great Christian architect. We should not forget to state that the existing ancient churches of London are devoid of any chancel-arch or distinction of roof.

To come to another class of places of worship, London still boasts of four remarkable private chapels, and what is not a little curious, each a striking specimen of a different age of Christian architecture.

The first is that solemn Romanesque remnant, the desecrated private chapel in the White Tower, with its miniature apse and circumambient aisle, and dark triforium. The second, of the First-Pointed age, is the private chapel of Lambeth Palace, which though fearfully modernized, yet bears all the marks of its origin, with its eastern window of five lancets, and its mutilated but still very rich west door. The third and most perfect is S. Etheldreda's chapel in Ely Place, formerly the private chapel of the Bishop of Ely's Palace, an exquisite specimen of Middle-Pointed. Fourth, comes the chapel of the ancient Savoy palace, a Third-Pointed building. Its curious and elaborate wooden roof, with its emblems secular and religious, has lately been polychromatized, and we need not say successfully, by Mr. Willement. This chapel formerly boasted of an elaborate reredos, of which some fragments still remain oppressed by cinquecento monuments. In the recent restoration nothing was done to move these or restore the east end to its old condition, but immediately over the altar were placed inscription-niches travestying the ancient reredos.

So much for churches.—We will not treat of such remains as S. John's Gate, Clerkenwell, &c., still less so of Westminster Hall with its wonderful roof. We have said enough to show that London still contains work for the ecclesiologist if he chose to avail himself of his opportunities.

A short journey of ten miles to the north-east will bring him to Waltham Cross, (an Eleanor one) and to Waltham abbey, that huge Romanesque nave of a glorious abbey-church, while about twenty miles of railway will on the one hand, land him at Slough, within a walk of Eton and S. George's chapels, or with greater fruit taken in another direction will bring him near S. Michael's church, S. Alban's, an ante-Norman structure, and S. Alban's abbey, one of the most stately, as it is the longest church, in England.

What ecclesiologist then need repine that his lot is cast in London, until he shall have thoroughly made himself master of all these precious remains of mediæval Christian art? Let us in conclusion express a hope that the present scarcity may be the prelude of future abundance, that the wealth of this Great City may hereafter be cast in greater measure into the treasury of the Holy Church, and the London of days to come be as rich in proportion to her size in the creations of revived Christian art, as in her youth she was in churches of the olden time, and then happy will she be in her end,—for to her end she must arrive.

COMPARATIVE TABLE OF THE ARCHITECTURAL STYLES OF THE CATHEDRALS OF FRANCE.

WE need not, we trust, apologize to our readers for the insertion of the following extremely interesting tabular view of the various cathedrals of France, extracted from "Les Cathédrales de France, par M. l'Abbé J. J. Bourassé, Chanoine honoraire de Nevers; Tours, 1843.—1 vol. in 8vo.—a work which we recommend to such of our readers as are desirous of acquiring a general knowledge of foreign ecclesiology. We have strongly felt the absolute necessity of such statistical knowledge for the developement of our favourite science. With this sentiment we have undertaken the department of Ecclesiological Notes (which need not be confined to England), and we have given, *e. g.*, the description which we did of some Spanish cathedrals. We propose for the future frequently giving descriptions accompanied by ground-plans of remarkable churches chiefly abroad, whether they are still standing, or destroyed and only existing in documents. Their ritual features will not be overlooked. In the present instance, we have too good an opinion of the education of our readers to think it necessary to take the trouble of translating the table. It must be remarked that it unfortunately only contains those churches which are actually the seats of Bishops in the present day, so that many noble cathedrals, as for instance, Noyon, Vienne, and Auxerre, are omitted.

<i>Cathédrales.</i>	<i>Style roman-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissant.</i>	<i>Moderne.</i>
AGEN	.. L'abside, les trois chapelles du chœur, les trois piliers du transept. (3. époque).	.. ..	.. ..	Deux travées de la nef.		
AIX	.. Deux chapelles adossées au sanctuaire, piliers et grandes arcades du transept.	.. ..	.. ..	.. ..	.. ..	Le chœur et les nefs collatérales.
AIX	.. Nef collatérale.	.. ..	Nef principale.	Tour et clocher.	.. ..	Nef collatérale.
AJACCIO	.. ..	.. ..	.. ..	.. ..	Toute l'église est de la renaissance italienne.	
ALBI	.. ..	Ensemble de l'église.	Portail latéral.	Jubé et encointe du chœur.		
ALGER	.. ..	.. ..	.. ..	.. ..	.. ..	Architecture arabe; influence byzantine.
AMIENS	.. ..	Ensemble de l'église.	.. ..	Partie supérieure des tours.	Flèche centrale.	

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
ANGERS ..	Partie inférieure des murailles du XI ^e siècle. Tout le reste est de transition.					
ANGOULEME ..	Portail, coupole et piliers de style byzantin.	.. ..	Bas-côtés du chœur.	.. ..	.. ..	Voûtes du chœur et de la nef.
ARRAS ..	.. ..	.. ..	.. ..	.. ..	.. ..	L'église entière.
AUCH ..	.. ..	.. ..	.. ..	.. ..	Le corps de l'église.	Portail principal.
AUTUN ..	Ensemble de l'époque de transition.	.. ..	.. ..	Chapelles accessoires. Flèche.	.. ..	.. ..
AVIGNON ..	Portail de la fin du XI ^e siècle ou du commencement du XII ^e . Partie de la nef.	.. ..	.. ..	.. ..	.. ..	Chœur et dôme.
BAYEUX ..	Partie inférieure de la nef, XI ^e siècle. Portail méridional de transition	Chœur et abside.	Portail principal et transept.	Chapelles collatérales de la nef.	.. ..	Tour centrale.
BAYONNE ..	Chœur et abside, XII ^e siècle.	.. ..	Partie du clocher et les basses nefs; nef principale.	.. ..	Clocher.	.. ..
BEAUVAIS ..	Eglise de la Basse - Euvre, style rom. - byz. primordial.	Le corps de la cathédrale.	.. ..	.. ..	Portails latéraux.	.. ..
BELLEY ..	Ancienne cathédrale.	.. ..	.. ..	.. ..	.. ..	Nouvelle cathédrale.
BESANÇON ..	Corps de l'édifice, XI ^e siècle.	.. ..	.. ..	.. ..	.. ..	Partie inférieure de l'église.
BLOIS ..	.. ..	.. ..	.. ..	.. ..	.. ..	Ensemble de l'église.
BORDEAUX ..	Sept travées de la nef, commencement du XII ^e siècle.	Fenêtres au-dessus des arcades romanes.	Partie orientale de l'église.	Plusieurs voûtes de la nef.	.. ..	.. ..
BOURGES ..	Cryptes XII ^e siècle, ainsi que les deux portiques latéraux.	Nefs.	Voûtes de la nef principale; portail.	Tour de Beurre.	.. ..	.. ..
CANORS ..	Romano-byzantine en grande partie.	.. ..	.. ..	.. ..	.. ..	.. ..
CAMBRAL ..	.. ..	.. ..	.. ..	.. ..	.. ..	Le corps de l'église.
CARCASSONNE ..	.. ..	.. ..	Corps de l'édifice.	.. ..	.. ..	Chapelle à la partie inférieure de l'église.
CHALONS ..	Tour voisine du portail septentrional romano-byzantin secondaire.	Une partie de la nef et du chœur.	Trois chapelles de l'abside.	Chapelles accessoires.	Une chapelle très-ornée.	Portail principal.

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
CHARTRES ..	Cryptes et parties inférieures de l'église, XI ^e siècle.	Corps de l'église.	Parties accessoires.	Tour neuve.		
CLERMONT ..	.. .. .	Abside et chœur.	Nefs.	Accessoires.		
COUTANCES	Quelques chapiteaux de la nef indiquent la fin du XII ^e s.	Chœur, abside et transept.	Chapelle de la Vierge, chapelles collatérales.			
DIGNE ..	Ancienne cathédrale du XII ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	Nouvelle cathédrale fort insignifiante
DIJON ..	Narthex du XII ^e siècle.	Corps de l'édifice				
EVREUX ..	Arcades de la nef de l'époque romano-byzantine.	.. .. .	Parties supérieures de la nef.	Transept, chœur, abside et chapelles accessoires.	.. .. .	Portail principal.
FREJUS ..	Corps de l'édifice, fin du XI ^e siècle.	Tour et nâche.				
GAF ..	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	La masse principale.
GRENOBLE ..	Masse principale de la fin du XI ^e et du commencement du XII ^e siècle.	.. .. .	.. .. .	Portail latéral à droite.		
LANGRES ..	Du XII ^e siècle.	.. .. .	Fenêtres de l'extrémité de l'abside.	Chapelles accessoires.	.. .. .	Portail principal.
LIMOGES ..	Clocher du XII ^e siècle.	Partie supérieure de l'abside.	Voûtes et fenêtres.	.. .. .	Un jubé très-riche.	
LUÇON ..	Architecture très-mélangée.					
LYON ..	Fin de XII ^e siècle dans la masse.	Fenêtres supérieures du chœur.	.. .. .	Portail et tour	Chapelle de Charles de Bourbon.	
LE MANS ..	La nef du XI ^e siècle, c'est le romano-byzantin le plus grandiose et le plus pur. Portail latéral du XII ^e s.	Abside et chœur.				
MARSEILLE	Murs de l'abside à l'extérieur, XI ^e s.	.. .. .	.. .. .	.. .. .	.. .. .	Le corps de l'église.
MEAUX ..	Six arcades inférieures du chœur, XII ^e siècle.	Parties de la nef, voisines du transept.	Quelques parties du transept et des portails latéraux.	Le style ogival flamboyant est évident au portail principal et à quelques parties accessoires.		
MENDÈS ..	.. .. .	.. .. .	Parties assez considérables au chevet.	.. .. .	.. .. .	Le reste de l'église.
METZ ..	.. .. .	La nef à sa partie inférieure.	La nef à sa partie supérieure.	Le chœur, l'abside et le transept.	.. .. .	Portail.

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
MONTAUBAN .. ..	.. ..	.. ..	.. ..	.. ..	.. ..	Le corps de l'église.
MONTPEL- [LIER]	Architecture peu caracté- risée.	.. ..	Quelques dé- tails.	.. ..	.. ..	.. ..
MOULINS .. ..	.. ..	.. ..	.. ..	Toute l'église	.. ..	.. ..
NANCY .. ..	.. ..	.. ..	.. ..	.. ..	.. ..	Toute l'église
NANTES	Parties exté- rieures de l'abside an- térieures au X ^e siècle. Chœur et ab- side. XI ^e et XII ^e siècle.	.. ..	.. ..	La nef tout entière.	Partie supé- rieure des tours. Magnifique tombeau.	.. ..
NEVERS	Crypte et cha- pelle de Ste- Julitte, XI ^e siècle.	Nef à peu près entière.	Chœur et trois cha- pelles absi- dales.	Chapelles la- térales, tour magnifique.	.. ..	.. ..
NISMES	Partie de la tour du XI ^e siècle et une frise cu- reuse.	.. ..	.. ..	.. ..	.. ..	Corps de l'é- difice.
ORLEANS .. ..	.. ..	Abside et par- ties voisines.	.. ..	Corps de la nef et du frontispice ; Depuis Hen- ri IV. jus- qu'à la fin du siècle dernier.	.. ..	Porte laté- rale.
PANIERE .. ..	.. ..	.. ..	.. ..	.. ..	.. ..	Corps de l'é- difice.
PARIS .. ..	.. ..	Le corps de l'édifice.	Plusieurs cha- pelles acces- soires ; en- ceinte du choeur.	.. ..	.. ..	Autour du sanctuaire, piliers déna- tarés dans le style mo- derne.
PERIGUEUX	Quelques por- tions de l'an- cienne église St. Etienne, anté- rieures au X ^e siècle. Le corps de l'é- difice by- zantin.	.. ..	.. ..	.. ..	.. ..	.. ..
PERPIGNAN	Vieux Saint- Jean, XI ^e s.	.. ..	Le corps de l'édifice.	Voûtes et dé- tails.	Chapelle du Dévot - Cru- cifix.	Portail.
POITIERS	Partie supé- rieure de l'église, XII ^e siècle.	Parties infé- rieures de la nef.	Quelques dé- tails à l'in- térieur ; por- tail princi- pal.	.. ..	.. ..	Galerie à l'intérieur.
LE PUY	Le corps de l'édifice du XI ^e et XII ^e s.	.. ..	.. ..	.. ..	.. ..	.. ..
QUIMPER .. ..	.. ..	Abside et par- ties voisines.	.. ..	Transsept et nef.	.. ..	.. ..
REIMS .. ..	.. ..	Ensemble de l'église le plus mer- veilleux style du XIII ^e s.	.. ..	.. ..	?	.. ..
RENNES .. ..	.. ..	.. ..	.. ..	.. ..	.. ..	Tout l'église.
ROCHELLE (la) .. ..	.. ..	.. ..	.. ..	Tour de St.- Barthélemy.	.. ..	Tout l'église.

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance</i>	<i>Moderne.</i>
RODENS .. .. .	.. .. .	.. .. .	Premières travées du chœur, chapelles absidales.	Dernières travées du chœur, transept, une grande partie de la nef, jubé, tour.	Tribune et portail.	
ROUEN .. .. .	.. .. .	Corps de l'édifice.	Chapelles accessoires.	Détails et portail principal.	Tombeaux dans la chapelle de la Ste-Vierge.	Jubé.
ST-BRIEUX .. .. .	.. .. .	Quelques parties au transept et à l'abside.	Partie supérieure de l'église.	.. .. .	.. .. .	Grande nef et collatéraux.
ST-CLAUDE	Peu caractérisé.	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .
ST-DIE	La plus grande partie de la nef, XI ^e siècle.	Sanctuaire.	.. .. .	.. .. .	.. .. .	Portail principal.
ST-FLOUR .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .
SENES	Le corps de l'édifice est de la fin du XII ^e siècle et du commencement du XIII ^e.	.. .. .	Détails et accessoires assez nombreux.	Quelques chapelles et des détails d'ornementation.	.. .. .	Clocher central.
SENS	Quelques parties voisines du chœur, XI ^e siècle.	Le corps de l'édifice du commencement du XIII ^e siècle.	.. .. .	Trois arcades à l'entrée de la grande nef.	.. .. .	.. .. .
SOISSONS	Le corps de l'édifice, fin du XII ^e s.	Les parties supérieures de l'église.	.. .. .	.. .. .	.. .. .	.. .. .
STRASBOURG	Abside et chœur.	Portail et principales parties de la nef.	Parties secondaires.	Flèche, quelques accessoires, chaire, fonts baptismaux.	.. .. .	.. .. .
TARBES .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Corps de l'édifice.
TOULOUSE .. .. .	.. .. .	Partie de la nef.	.. .. .	Portail.	.. .. .	Chœur.
TOURS	Quelques arcades à la base des deux tours.	abside, chœur et chapelles absidales.	Transept et deux travées de la nef.	La nef et les chapelles accessoires, portail.	Partie supérieure des tours.	.. .. .
TROYES .. .. .	.. .. .	abside, chœur et chapelles absidales.	Transept et quelques piliers de la nef.	Nef et chapelles accessoires, portail principal.	.. .. .	.. .. .
TULLE	Le corps de l'église est du XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .
VALENCE	Le corps de l'église est du XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	Quelques parties accessoires.
VANNES .. .. .	.. .. .	.. .. .	.. .. .	Presque tout l'édifice.	Quelques parties secondaires.	.. .. .
VERDUN	Quelques parties encore caractérisées du XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	Toute l'église a été réparée au dernier siècle et gâtée.
VERSAILLES .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Tout l'église.
VIVIERS .. .. .	.. .. .	.. .. .	Le corps de l'église.	.. .. .	.. .. .	.. .. .

THE DEDICATIONS OF THE FRENCH CATHEDRALS IN THE
PRECEDING TABLE.

<i>Agen</i> Saint-Etienne.	<i>Mende</i> Notre-Dame.
<i>Aire</i> Saint-Jean-Baptiste.	<i>Metz</i> Saint-Etienne.
<i>Aix</i> Saint-Sauveur.	<i>Montauban</i> ... Notre-Dame.
<i>Ajaccio</i> Saint-Euphrase.	<i>Montpellier</i> .. Saint-Pierre.
<i>Albi</i> Sainte-Cécile.	<i>Moulins</i> Notre-Dame.
<i>Alger</i> Saint-Philippe.	
<i>Amiens</i> Notre-Dame.	<i>Nancy</i> Notre-Dame.
<i>Angers</i> Saint-Maurice,	<i>Nantes</i> Saint-Pierre.
<i>Angoulême</i> .. Saint-Pierre.	<i>Nevers</i> Saint-Cyr.
<i>Arras</i> Saint-Waast.	<i>Nîmes</i> Notre-Dame.
<i>Auch</i> Sainte-Marie.	
<i>Autun</i> Saint-Lazare.	<i>Orléans</i> Sainte-Croix.
<i>Avignon</i> Notre-Dame-des-Doms.	
	<i>Pamiers</i> Saint-Antonin.
<i>Bayeux</i> Notre-Dame.	<i>Paris</i> Notre-Dame.
<i>Bayonne</i> Notre-Dame.	<i>Périgueux</i> ... Saint-Front.
<i>Beauvais</i> Saint-Pierre.	<i>Perpignan</i> ... Saint-Jean.
<i>Belley</i> Saint-Jean-Baptiste.	<i>Poitiers</i> Saint-Pierre.
<i>Besançon</i> ... Saint-Jean.	<i>Le Puy</i> Notre-Dame.
<i>Blois</i> Saint-Louis.	
<i>Bordeaux</i> ... Saint-André.	<i>Quimper</i> Saint-Corentin.
<i>Bourges</i> Saint-Etienne.	
	<i>Reims</i> Notre-Dame.
<i>Cahors</i> Saint-Etienne.	<i>Rennes</i> Saint-Pierre.
<i>Cambrai</i> Notre-Dame.	<i>La Rochelle</i> .. Saint-Louis.
<i>Carcassonne</i> , Saint-Michel.	<i>Rodez</i> Notre-Dame.
<i>Chalons</i> Saint-Etienne.	<i>Rowen</i> Notre-Dame.
<i>Chartres</i> ... Notre-Dame.	
<i>Clermont</i> ... Notre-Dame.	<i>Saint-Brieuc</i> .. Saint-Brieuc.
<i>Coutances</i> ... Notre-Dame.	<i>Saint-Claude</i> .. Saint-Pierre.
	<i>Saint-Dié</i> ... Saint-Dié.
<i>Digne</i> Notre-Dame.	<i>Saint-Flour</i> .. Saint-Flour.
<i>Dijon</i> Saint-Bénigne.	<i>Séz</i> Notre-Dame.
	<i>Sens</i> Saint-Etienne.
<i>Evreux</i> Notre-Dame.	<i>Soissons</i> Saint-Gervais.
	<i>Strasbourg</i> ... Notre-Dame.
<i>Fréjus</i> Notre-Dame.	
	<i>Tarbes</i> Notre-Dame.
<i>Gap</i> Notre-Dame.	<i>Toulouse</i> ... Saint-Etienne.
<i>Grenoble</i> Notre-Dame.	<i>Tours</i> Saint-Gatien.
	<i>Troyes</i> Saint-Pierre.
<i>Langres</i> Saint-Mammès.	<i>Tulle</i> Saint-Martin.
<i>Limoges</i> Saint-Etienne.	
<i>Luçon</i> Notre-Dame.	<i>Valence</i> Saint-Apollinaire.
<i>Lyon</i> Saint-Jean.	<i>Vannes</i> Saint-Pierre et Saint-Paul.
	<i>Verdun</i> Notre-Dame.
<i>Le Mans</i> Saint-Julien.	<i>Versailles</i> ... Saint-Louis.
<i>Marseille</i> Notre-Dame-La-Major.	<i>Viviers</i> Saint-Vincent.
<i>Meaux</i> Saint-Etienne.	

In our next number will be given a Table of the Dimensions of the principal Cathedrals, accurately reduced to English feet.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Secretaries have to announce that the Chairman of Committees has received a communication from M. de Salvandy, Minister of Public Instruction in France, informing him that the Comité Historique has placed a complete set of their valuable works at the disposal of the Society.

The following members have been elected since the anniversary meeting.

PATRON.

The Right Rev. the Lord Bishop of Jamaica.

ORDINARY MEMBERS.

George Andrew, Esq., Trinity College.
 Rev. E. H. Ballard, Wadham College, Oxford.
 Mr. James Burns, 17, Portman Street.
 Charles Choimondeley, Esq., Balliol College, Oxford.
 Rev. T. M. Fallow, M.A., All Souls, S. Mary-le-Bone.
 E. A. Freeman, Esq., B.A., Fellow of Trinity College, Oxford.
 Rev. Charles Gaunt, M.A., Isfield, Sussex.
 Montagu Herbert Jenner, Esq., Chiselhurst.
 William Charles Luard, Esq., 18, Upper Wimpole Street.
 Mr. Joseph Masters, 33, Aldersgate Street.
 C. W. Strickland, Esq., B.A., Trinity College; 113, Jermyn Street.
 Robert Tritton, Esq., London.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held on Wednesday, June 3rd, 1846, at the room in Holywell, the Rev. the Master of University in the chair,

The following gentlemen were elected Members :—

Rev. H. J. Bigge, M.A., University College.
 Randolph Payne, Magdalen Hall.
 M. A. Pierrepoint, S. John's College.
 George Bampfild, Lincoln College.
 R. A. Hake, B.A., S. Edmund's Hall.
 E. R. Owen, Esq.
 W. J. Deane, Oriel College.

The names of some candidates to be balloted for at the next meeting were read, as well as the list of presents received since the last meeting, consisting of a model of the statue of Cardinal Wolsey, at Christ-church, presented by G. R. Portal, Christ-church; a coloured lithograph of the remains of a sepulchral chapel, presumed to be that of Abbat Wallingford, recently discovered built up in the wall of the south aisle of the abbey-church of S. Alban, presented by the S. Alban's Architectural Society; a Guide-sheet for the use of Visitors to the abbey-church of S. Alban's, presented by the Rev. C. Boutell, M.A., of Trinity college, the secretary of the S. Alban's Architectural Society; Illustrations of the Royal Hospital and Priory of S. Bartholomew, London, by W. A. Delamotte, Librarian to the Hospital, presented by W. G. Tupper, B.A., of Trinity college; casts of the friezes above the doorway of the south porch, Breedon church, Leicestershire, presented by F. Ottilley, Oriel college; and a rubbing of a

brass belonging to Yetminster church, Dorsetshire, presented by Seton Rooke, Oriel college.

Mr. Millard, Hon. Sec., read some communications from Mr. Ottley and Mr. Rooke respecting the two last named presents. Mr. Ottley's consisted of the following extract from a letter of a gentleman who has been much occupied in the examination of the antiquities of Charnwood Forest :—

"A little westward of the present fabric" (of Breedon church), "Robert de Ferrarris, in 1144, founded an Augustine Priory, a member of that of Nostell, Yorkshire. The *parish*-church having become 'ruinated and decayed,' Mr. Francis Shirley, soon after the spoliation of the monasteries, obtained leave to use the priory-church, both as a burying place for his family, and a parish-church. The ancient friezes were therefore (most probably at that time,) transferred, either from the ancient parish-church or the ruins of the priory. The fragments are unquestionably of a very early age, certainly not later than the twelfth century. Nichols, in his Leicestershire, Vol. III., p. 688, very slightly mentions them, and gives etchings of *six*, but he does not hazard even a guess at their subjects. Of course it is difficult to make out the design of the whole frieze from mere fragments, but I do not think I am far from the truth in supposing, that the whole represented Creation and the Antediluvian World. I should add that Breedon Hill has been conjectured to have been the site of some Roman or Saxon temple; it may be that these ancient sculptures gave rise to this conjecture. I am very glad to hear that Mr. Ottley has taken casts of these interesting fragments, as this may lead to further inquiry and research."

Mr. Rooke's communication stated that the brass of which he had presented a rubbing belongs to Yetminster church, Dorsetshire, but is now lying loose in the rector's house at East Chelbro', two or three miles off.

"Its proper position in the church is not known, nor is the slab in which it was laid in existence; and this has been made an excuse for its not being restored, though of course it is none at all. It is however to be hoped that it will speedily be re-laid in a slab of Purbeck marble, and placed in a suitable part of the church. Two of the small scrolls are lost, but they have been supplied in the rubbing."

Mr. Patterson, the treasurer, mentioned that he had as a member of the Ecclesiological late Cambridge Camden Society, attended its late meeting in London, and had been most kindly and cordially received and welcomed as the Treasurer of the Oxford Architectural Society. The meeting would be glad to hear that a visit may be expected from several of the leading members of that Society at the approaching anniversary meeting of our own. This information was received with much approbation.

Mr. G. G. Scott, the architect, then exhibited some tracings of stained glass, from churches in Berkshire. After some observations upon them by the President, Mr. Parker remarked upon the usefulness of tracings of this kind, and recommended members to employ themselves during the vacations in procuring them. They were most valuable, both on account of their practical utility as models, and as being in so many cases likely to survive after the frail originals had perished.

The Rev. H. Addington then read a paper of very great interest on the antiquities of S. Alban's abbey; in the course of which he exhibited most elaborate *fac-similes* of a fresco-painting of the Crucifixion, and of a number of floor-tiles. He mentioned that a lithograph of these tiles (the style and arrangement of which is very peculiar) will shortly be published under the direction of the Rev. C. Boutell, Secretary of the S. Alban's Architectural Society, who was present at the meeting. There were also exhibited a drawing of a fresco, representing the Incredulity of S. Thomas, lately discovered by a lady; a rubbing of a very large brass in memory of Abbat Stoke, temp. 1451; and a curious palimpsest brass lent by the Rector of S. Alban's, one side of which represents an Abbat, the other a Lady. Mr. Addington alluded to the efforts of the S. Alban's Architectural Society in behalf of the beautiful church of S. Alban's, and expressed a hope that further discoveries would be made during some excavations contemplated by that Society.

The Master of University highly complimented Mr. Addington on the interesting paper with which he had favoured the meeting, and observed that the Oxford Architectural Society was much indebted to him for his past as well as his present services.

The Rev. C. Boutell remarked on the entire accuracy of Mr. Addington's statements respecting a church with which he (Mr. Boutell) was well acquainted. He added some observations on the engraving which he had presented, that of the sepulchral chapel of Richard de Wallingford, in S. Alban's abbey, in which very beautiful remains of polychrome have been discovered.

The Master of University made some suggestions as to the arrangement of floor-tiles, the effect of which is heightened by the intermixture of plain tiles among the enriched ones.

Mr. Boutell stated that such was the arrangement in many ancient churches. He added that the S. Alban's Architectural Society would gladly entertain any members of the Oxford Society at their next meeting, on June 17th.

Mr. Parker made some remarks upon the so-called Roman tiles at Colchester, which he believed were of much later date, in opposition to a view incidentally expressed in Mr. Addington's paper.

The meeting shortly after separated.

A MEETING was held in the Society's Rooms, Holywell, on Wednesday, 16th June, the Rev. the President in the Chair. The following members were elected:—

Maxwell Close, Christ Church.
Rev. W. Pigott, New College.
A. Tildman, Lincoln College.

The list of members to be balloted for at the next meeting was read. Among the presents was a drawing of a niche built into the wall at S. Bartholomew, Hyde, Winchester, from A. Walters, Esq., Cornmarket, accompanied by some remarks, which led to some discussion. Mr. Parker agreed with the donor in supposing the niche to be a part of some earlier building.

The Rev. G. S. Master read a paper on the Antiquities of Lewknor church, Oxfordshire. The Rev. Dr. Dean, the Incumbent, complimented Mr. Master on the accuracy of his paper, alluded to the careful restoration of the chancel, effected mainly by Mr. Johnson of Oxford, and acknowledged the assistance he had derived on several occasions from the advice of the Society. The peculiar character of Lewknor church led to a discussion as to the possibility of harmonizing a diminutive tower and nave with a chancel disproportionately large. Mr. Freeman mentioned several instances near Oxford and Cambridge of the chancel exceeding the nave in height. It was generally agreed that when the disproportion was excessive, the fault lay in the original structure, and did not admit of remedy. After some further remarks on the same subject, the meeting dissolved.

REVIEWS.

Second Annual Report of the Architectural Society of the Archdeaconry of Northampton.

THIS Society has published its Second Annual Report, read at the General Public Meeting, October 15, 1845, and with it a paper "on the probable form and device of the ancient seal of the Archdeaconry of Northampton, and on Ecclesiastical Seals in general," read by the Rev. Abner W. Brown, at Kettering, April 24, 1845. This paper is really a most interesting essay on ecclesiastical seals, containing a great deal of information lucidly and modestly arranged. It is also in general temperately and soundly argued out. We remark (p. 50), a side-blow at Durandus; and the writer, differing from the translators of Durandus, as to the origin and meaning of the *vesica piscis*, denies any symbolical character to this form. (p. 51.) Yet at the foot of the same page we read "It is a symbol, but not a Christian symbol": and the passage goes on to claim the pointed oval and the cone as "the mystic emblems of the idol Siva." The question surely is simply this. Was not this form adopted into general religious use in the hieratic period, when every thing had a meaning, and if so, what was its meaning? We must quarrel also with the following passage (p. 55): "Nor does De Bokyngham's [device] offer us the copy of a seal, emblematic of the archidiaconal office; but of a device—the Virgin and Child, with the ecclesiastic beneath in the attitude of worship—which, unless merely used as an historical fact, accurately to prove a date, is objectionable, and unsuitable to the Church of England." This is absurd. Why suppose that the Divine Child is not the object of De Bokyngham's adoration? It is quite clear according to Mr. Brown, that the Three Wise Men could not have been members of the Church of England. Had he seen them offering their worship to the Incarnate Son in His Blessed Mother's arms, he would doubtless have

considered it "unsuitable" and "objectionable." Mr. Brown argues that a new seal ought to be devised for the archdeaconry. We differ much from him, as to the principles on which it should be designed. He wishes it to be circular or rounded oval, with a standing figure of Nigellus, habited in the clerical costume of the eleventh or twelfth centuries, with emblems of the archidiaconal office, as the church and book, or any other like device. (p. 58). At the conclusion of the paper, the writer indulges in some very fanciful speculations about the *vesica piscis* form.

The Report contains lists of presents to the Society, of its officers and members and laws: and the minutes of the Annual Meeting, with the report, which was read by the Secretary, the Rev. G. A. Poole, and the abstract of papers by Mr. Abner Brown, and Mr. E. A. Freeman.

ECCLESIOLOGICAL NOTES.

S. Nicolas, East Kirkby, Lincolnshire.—A curious recess, probably an oblationarium, exists in this church in the north wall of the chancel. It is like a square sunk panel, with the lowest side projecting as a check and containing a bason, without drain, eight and a half inches in diameter. On the inner wall above this shelf, and below another shelf occupying about the middle of the panel, are three female half-figures each holding a ball in clasped hands, in bas-relief. Above the upper shelf are two trefoiled arch-heads. The whole is clogged with whitewash.

S. Peter, Chailey, Sussex.—Some time ago, in our *Few Words to Church-builders*, we quoted this church as an excellent model of a small First-Pointed building. It then consisted of chancel and nave; the former highly enriched, the latter much plainer, and a tower at the west end, crowned not with the common Sussex pyramidal head, but with an elongation of this into a very ill-looking extinguisher spire. A north aisle has recently been added, and so far as the architect is concerned, it is quite in the old spirit. It has a very good pitch, and good open roof, being (in this case almost necessary) under a separate gable. The piers are massy and singular, and well worked. On the north it is lighted by plain lancets; on the east and west by an early geometrical window of two lights. Above these, near the apex of the roof is a small useless light, the only external blemish, except the absence of gable crosses, which we have to notice. Inside, the seating is bad; the passage being left between the wall and the seats; this is to accommodate a bench running round the aisle, after the ancient fashion. The latter is good in itself: but the arrangers should have remembered that, when this kind of seat was employed, no other was used. With the restoration of the chancel we are not pleased. There is no return to the stalls, and no rood-screen, though, from the absence of any chancel arch it is especially necessary. There is an apparatus for hot air, and two great altar-chairs in the usual and odious places. However, the jamb shafts, &c. have been well scraped. There is (it seems) a new font, but *without* a drain, and *with* a basin.

S. John, Southover, Lewes.—Our readers have probably heard, with equal disgust and horror, of the atrocities perpetrated by the Brighton Railway Company, in the construction of their branch line to Lewes. The rails run right through the old Priory church, the foundation of Gundreda de Warren,

daughter of the Conqueror. Her skeleton, and that of her husband, William de Warren, were disinterred, and the subsequent proceedings show, (what we have always asserted,) how worse than foolish is Antiquarianism, when undirected by the Church. A member of the Archæological Institute was present, and gave an account to that body—of what?—of the measurement to which the skeletons of the founders were exposed—of the chemical analysis to which the vessel containing the bowels, &c., of some benefactor was subjected—in short, of every thing which would most shock every feeling of reverence, we had almost said of decency. And now the remains of the founders, and many other bones, are exposed to public view in a pue in S. John's church; till they are consigned to the earth in a chapel, which it is proposed to build for them, (we are informed,) at the south east end. It has pleased the Rector to print and expose in the church a translation of his own of the beautiful epitaph on Gundreda, of which we gave an imitation in our Illustrations of Monumental Brasses. In so doing, he has made an egregious mistake. *O pie Pancreti*, says the Monk, *testis pietatis et æqui Te facit hæredem: tu clemens suscipe Matrem, &c.* That is, not *your* Mother, as the Rector amusingly terms it, but *the* Mother that, as the epitaph proceeds, lost her life in childbirth.

S. Botolph, Trunch, Norfolk.—This is a very fair specimen of a Norfolk village church, with an admixture of Middle and Third-Pointed character, and consisting of chancel, nave with aisles, western tower, a large porch on the south of the nave, and a smaller one on the south of the chancel, a feature not uncommon in this part of Norfolk. The material is almost entirely flint, for the most part rather rough, but in the clerestory more smooth and better finished. The tower is tall and tapering, without battlement, but having some flint panelling in the parapet; its buttresses are at the angles and on the west side is a Third-Pointed window, but no door. The roofs are leaded and there is no parapet. In the south of the nave appears in an angle the shaft of a benatura. The interior is striking and elegant, but the chief interest arises from the fine wood-work seen in the roof, the rood-screen, and more particularly in the singular canopy over the font. The windows of the aisles are of two lights, with tracery which may be called Middle-Pointed, but much advanced in the style. Those of the chantry are Third-Pointed, with depressed arches, of a character very common in this locality. In some are good fragments of stained glass. The nave has on each side an arcade of four pointed arches, springing from octagonal columns, with high bases. The tower arch is lofty, springing from circular half shafts with octagonal capitals. The tower and chancel are entirely Third-Pointed, the window of the latter have small shafts supporting their interior arches. In the chancel, the east, north-east, and south-east windows have all an extension of their sills; the eastern probably for a reredos, the south-east for a sedile; in the north-east are two projecting shelves on different levels, which may have served for credence and Easter sepulchre. The original wood stalls and desks remain in the church. The rood-loft screen is very beautiful, but very much resembling others which occur in Norfolk churches. It has three compartments on each side the door, each having crocketed ogee arches with finials, and above them a rich panelled cornice. The lower panels exhibit painted figures of the twelve Apostles, and above them is a band of vine leaves and grapes, with scrolls intermixed, bearing inscriptions. In the scrolls on the north side is this legend. "Orate. . . . omnium bnfaciorm istius operis quod factum fuit Ano Dni millo qngitimo Vo. . . . quom ppiciet DEUS." On the south side can be traced the words, "Gloria, laus, honor, virtus, potestas." The whole of the screen is richly coloured and gilt. The font has an octagonal bowl with panelling of varied

character on the different sides. The stem, also octagonal, is plain. The canopy is perhaps unique of its kind, and rises to some height, though the upper portion is of less elegant and vertical form than those of Ufford and Worlingworth, in Suffolk. It is octagonal in form, terminating in an ogee with rich finial, and is supported upon eight wooden shafts or legs, thus surrounding the font and forming a kind of baptistery. There are niches in the upper part which retain traces of painting; in one may be distinguished a representation of the crucifixion. The whole has remains of colour and gilding, and the shafts are sculptured with perpendicular bands of vine leaves, &c. Beneath the canopy is some fine groining with a pendant in the centre. The chancel-roof was reconstructed about twenty years since, and is not remarkable. That of the nave is a very fine open one of high pitch, the hammer beams having fine pierced spandrels and angel figures attached. Above the collar is also fine pierced tracery. There are some ancient open benches, the standards of which have poppy heads and are rather low. There is the print of a brass in form of a chalice, now destroyed. Another brass is of curious design, representing two scrolls with a heart, on which latter is inscribed, "Munda me Dne." There are no altar-rails, nor is there any tradition of there having ever been any.

We have to thank Mr. G. E. R. Gordon, for a notice of two round churches, respectively two and four miles, distant from Stockholm. To each of them naves and chancels have been added at a later date: the arches into the round parts being merely irregular openings, broken through the old walls and rudely wrought into a Pointed form. One of these churches has an ancient south porch opening into the round part. Its roof retains a great deal of colouring; the subjects represented being apparently death-bed scenes. Mr. Gordon promises notices of Upsala, and the remains of the eleventh and twelfth centuries at Wisby in Gothland.

NEW CHURCHES.

S. —, in the parish of Standon, Herts.—Individual munificence has erected a new church, which will ere long be consecrated, in the parish of Standon, near Ware. The architect is Mr. Salvin. The plan consists of a tolerably long chancel with a sacristy at right angles on the north side, a nave with a north aisle, under a lean-to roof joining the main roof, reaching not quite to the west end, and a close south porch. The bell-gable is at the east end of the nave. The style is intended for Middle-Pointed: we cannot however consider it very successfully carried out. The question of pitch is one whose theory we must at present consider ourselves as not having completely mastered. The equilateral triangle *dictum* can no longer, we should suppose, be esteemed as an invariable canon. We may however only conclude that there is some proportion between the pitch, and the shape and position of the east and west windows respectively. We believe that it is from this proportion being faulty, that the pitch of the roof does not in the present instance satisfy. It appears (an unusual fault we confess) too acute—too much First-Pointed in type. This gives the church, coupled with the bell-turret, a decidedly "Puginesque" air. We have

mentioned that the vestry is at right angles to the chancel. It is moreover at its west end, blocking up the east end of the aisle; (which has not a west window either). It is approached from the chancel by an enormous arch, meant likewise to contain the organ. The vestry door is in a projection at the south-east angle. There is also a Priest's door on the south side, which will, we fear, be devoted to the children. This is surmounted with an acutely gabled pediment ending in a huge crop. The window tracery cannot be praised. The west window, of three lights, is decidedly Flamboyant in its character. The east window on the contrary exhibits a mixture of Flamboyant and Geometrical tracery. The chancel windows are all of the same pattern, and exhibit the Flamboyant taint. The windows on the south side are two-light ones with a most strangely disproportioned and heavy quatrefoil in the head. The remaining one, and all in the aisle, are single lights with tracery in the head. This is a form of window well suited for a small church, but one which calls very strongly for irregularity in the position and (which is very important,) in the size of the windows. There is an unnecessary single light over the west window. The window mouldings are very poor, and coarsely worked. We have dwelt long on the windows, as we are every day more and more convinced of the necessity of a Theoria of Middle-Pointed tracery, and especially of its flowing variety. The ritual arrangements are altar-chairs and sacrarium-rail, children in the chancel, no screen, a pulpit in the south-east angle of the nave, with a desk below looking north, and the easternmost seats facing the desk, the rest being properly placed, and the font opposite the south door. The material is Kentish rag, squared, we are sorry to say. After having dwelt at such length on the faults of the church, we cannot but express our satisfaction at its intention. The first step from the conventicle type in small churches was the solemn First-Pointed parallelogram, as at Littlemore and Roehampton; the second, the First-Pointed church, consisting of broad nave and developed chancel, as at Eastover. Attempts like the present at a one-aisled Middle-Pointed church are clearly a great further development. It is likewise a cheering sign to have to blame a church for too steep a pitch to its roof.

S. Matthew, Gosport.—This church, which holds about 800, without galleries, except one at the west end for the organ, and cost about £4,000, was consecrated May 6, 1846. Its plan is a chancel, with sacristy on its south side under a lean-to roof, nave, two aisles, and a south porch, with a turret in the angle formed by the west side of the porch and the aisle wall. The material is stone, hammer-dressed; the roofs are tiled; the pillars and arches of stone. The chancel is in length about one-third of the nave; inside it is arcaded in four arches, the two easternmost of which are pierced with lancets. The east window is an unequal triplet of lancets under a continuous hood; the shafts and mouldings of the triplet and arcade are poor, though of stone. The priest's door leads to the vestry: it is of height disproportionate to its breadth, and looks ugly; and one goes down by steps into the vestry. The seats are longitudinal; there is no rood-screen,

The altar is of light oak, substantial, but not of a table-like design, which is a mistake considering its material. The nave has a western equal couplet of lancets, under a quatrefoiled circle: a clerestory with six small plain lancets on each side, lancets at the ends of the aisles and westward of the turret, but small early Middle-Pointed windows in the side of the aisles of two lights, with a plain circle in the head, under a hood and without foliation. The seats are open throughout, with oblong bench-ends; their openings are inconveniently narrow. The organ gallery is supported on slim cast-iron pillars. The roof is open, of good pitch; the alternate trusses being of different design. The pillars are simple, alternately round and octagonal; and with the lofty clerestory give a general church-like effect, and redeem the building from anything like a common-place appearance. There is a west door which looks as—it is—a decided mistake in this building. The porch is deep, with a very acute roof and very low eaves. The effect is rather pretty than satisfactory, from want of thickness in the wall. The label has corbel-heads, very unmeaning and unreal, being meant for nobody, and being unsymbolical. The octagonal turret contains a bell and staircase. It sorely wants a capping. The church stands well, and with many faults the design is not uncreditable to the architect, whose name we did not learn.

S. —, Four Posts, Southampton.—This is quite a small church, of no pretension, scarcely challenging criticism. The style is unfortunately Romanesque. The building has nave and a pentagonal apse, with disengaged tower at the north-west corner of the nave and south porch. The general appearance is particularly stumpy: a defined chancel besides nave and apse being essential in an imitation of Romanesque. Nothing can look worse than an apse stuck immediately on to a nave; and the position of the tower aggravates the defect. The details affect prettiness, but are fairly executed. One can never help remarking however a miserable want of characteristic solidity in these pseudo-Romanesque churches. The windows are round-headed, of two orders externally, the inner edge being cut into a hollow chamfer. The buttresses, instead of being pilaster-strips, are a kind of transition into First-Pointed. The tower terminates in a quadrangular capping rising from four gables like *S. —, Sompting, Sussex*, and as is common in German Romanesque. This is rather audacious. The windows in it are unsuccessfully treated. All three stages on the west side are pierced: below these is the door, a large window of two lights above it, then a large belfry window with huge luffer boards, besides a small light in the gable. The west façade exhibits a west door below a round-headed triplet; above these is a wheel-window in the gable.

Seamen's church, S. Katherine's Dock.—A circular for this work is headed by a view of the design, which is by Mr. H. Roberts, F.S.A., architect. The church is not to be built with a very inadequate sum: it is to hold eight hundred persons, and all the sittings are to be free. The design is extremely poor: a vulgar attempt at First-Pointed. The view shows a gable elevation, with a large unequal triplet having

banded shafts, &c., and a multifoil circle above. Anyhow this is bad; for if it be a west end, it is wrong, and if it be an east end, there is no chancel whatever. Supposing it to be a west end, there is a low square tower with stone broach engaged in the west end of the north aisle. This is of the most commonplace design, having buttresses with edge shafts, arcadings and corbelings, put together without any harmony. There is not the least idea in the composition. The crop at the top of the spire is surmounted by a vane which represents a ship in full sail: a singularly vulgar thought. There appears to be a south aisle with flat lean-to roof, and a huge lancet in it; and beyond it a flat-roofed projection, containing a door and small window above. The whole is stale and insipid.

S. Bartholomew's, Nettlebed, is being rebuilt by Mr. Hakewill. The structure is composed of a chancel, nave, south aisle with porch, and the ancient tower retained of an elevated height at the west end of this aisle. We cannot praise this church. The north side of the chancel is crowded with three single lancets. At the east end of the aisle is an extraordinary rose window. The seats are of deal, the commonalty having square ends, and the quality, oak poppy-heads. The nave is too broad. The material is black brick with stone dressings. It is altogether an unsuccessful attempt at reproducing an old parish-church.

The fishermen of *Boulogne* are building a Pointed church of rather an early character in their quarter. It will be of large dimensions, and the execution is, we understand, creditable. They are commencing with the nave, leaving the chancel to be built hereafter, and we may suppose in a richer style. This would be an unexampled proceeding in England, but not so in France. Not far from Boulogne, Abbeville presents the magnificent Third-Pointed nave of S. Wulfran's abbey, with an insignificant choir added in the seventeenth century. And the cathedrals of Strasburg and Nantes consist of magnificent Pointed naves built on to the apses of the original Romanesque churches, which it was expected that a future age would supplant, as in the latter case either is in progress, or at all events was contemplated a few years back. The new cathedral of Boulogne is a completely Pagan affair, with trumpery decorations.

Holy Trinity, Bermuda.—We have received a copy of the *Bermuda Royal Gazette*, of May 19, 1846, containing an interesting letter from the Bishop to the Building Committee, which accompanied his very liberal contribution to the work. The church is building from designs made in England, and is fast progressing.

Calcutta Cathedral.—A large marble model of Calcutta cathedral has lately been placed in the Picture Gallery at Oxford. This, together with the plan of the church hanging up near it, are sufficient to give us some idea of the building. It is composed of a sort of western vestibule for carriages, a lantern and spire, transepts, and choir, or what in an English cathedral would be considered such, though here its western portion is devoted to congregational purposes. The great and

crowning defect of the interior is its unreality. The vestibule is made to assume the form of a short nave, and the east end is so arranged as to present the external appearance of possessing lateral aisles. The roof is flat with exaggerated battlements and crops, the style attempted being Third-Pointed. Under the windows is some curious work which in the model looks like panelling, but which we suspect to be really verandahs for ventilation. The carriage doorways are represented as possessing flat entablatures. We believe this must be constructionally impossible unless iron be employed, otherwise there must be a masked arch. In either case how absurd, how unreal a thing this is in a Pointed cathedral. Externally the tower and spire occupy that area, which they would, supposing that there had been aisles, and that the lantern was a continuation of the nave. Internally it stands upon huge piers, which must render it impossible ever to add a nave. The spire is however apparently graceful. We were pleased to see on the ground-plan how large a share of the interior was devoted to the choir (properly so called) and sacrarium. This is a redeeming feature. The cathedral as we understand to contain an eagle. What is usually considered its great defect, namely the flatness of the roof, may be defended from the climate; not so however the other architectural faults of the structure. The windows are very large, which we believe will be found a great defect in a tropical church. As a cathedral we must consider it a failure. The fact however of a Christian Bishop in a great metropolis considering a cathedral as indispensable, and so munificently undertaking to remedy this need, is a great and a cheering spectacle, and one which we trust is the prelude of better days. Calcutta cathedral considered as a *Protestant* development decidedly shows great advances, compared with what a few years ago would have been the Protestant ideal of a cathedral. The dimensions are:—extreme length, 247 feet; breadth, 81; ditto of transepts, 114.

CHURCH RESTORATIONS.

Jesus College Chapel, Cambridge.—Some interesting discoveries have been made in this chapel previously to its restoration, which is in immediate contemplation. It is ascertained that the original disposition of the east end was that of an arcade of five, three of the lancets having been pierced. This will be restored in place of the present very poor east window. The choir had formerly aisles as far as the sacrarium, which commenced with the famous lancets; of these the northern one at least is to be rebuilt, and the organ to be placed in it. An equal Romanesque triplet, the oldest remnant of S. Rhadegund's church, has been discovered at the end of the north transept. It will be left apparent, the college buildings preventing its being used for light. The lantern is to be opened. It is well known that Bishop Alcock, when

he converted the nunnery church into a college chapel, shortened the nave. It is now ascertained that he also pulled down the aisles, the arcade having been discovered built up on the present side walls. It is of very Early First-Pointed. There is a question whether the rood-screen is to be at the eastern or western arch of the lantern: we trust the latter will be decided upon. It will throw the beautiful lantern into the choir, and afford room for a most stately sacrarium, while on the other hand, the ante-chapel is so mutilated, that its appearance should be the least important consideration. The new aisle is to have a lean-to roof, and the high-pitched roof of the choir is to be ultimately restored. The wood-work of the choir is to be rich Late Third-Pointed, corresponding with the fragments of Bishop Alcock's wood-work which still exist. Mr. Salvin is the architect employed.

Ely Cathedral.—The restorations at Ely Cathedral have made considerable progress. The vaulting of the choir and its aisles has been cleansed of plaister and repaired, it having been found in an extremely ruinous state. The choir bosses, some of which prove to be of wood, now show their original colour. Considerable progress has been made in the unplastering of the choir, the Purbeck shafts and corbels being repaired, partly with fresh Purbeck marble, and partly with a composition made of the marble. The form of the reredos, whether it is to be architectural, or merely painted, has not yet been decided. The restoration of Cardinal de Luxembourg's tomb is completed. The works at the west end have improved the entrance to the cathedral most wonderfully. The great tower has been opened to the top of the second story, the windows having been opened and glazed, (which greatly lightens it externally,) and the southern of the western transepts has been restored, with the exception of its now destroyed apse, the entrance to which has been temporarily walled up. It was found impossible to remove the Third-Pointed tower arches, but the original very early First-Pointed ones, with Romanesque mouldings, have been laid bare, and are now visible above them. It is in contemplation to restore the Galilee to its original form by rebuilding its upper story, and removing the modern and unworthy west window of the cathedral. Is it beyond hope that we may one day see the devastation of four centuries removed, by the rebuilding of the north-west transept?

Two painted windows, by Mr. Wailes, have been inserted. The larger of them, the south-east window of the lantern, has the usual faults of that artist, inferior drawing, with a great confusion of dark colours, without any relief. The arrangement is that of single figures under canopies, the back-grounds being dark blue. The other occupies one of the two Romanesque windows on the second story at the end of the north transept, and is the best work we have ever seen of Mr. Wailes's, great care having been taken of it, with the faults of the previous one present as a warning. It is medallion glass, representing incidents from the history of S. Paul. We do not however mean to say that it is not susceptible of very great improvement, particularly in the drawing. The principal figure of the principal group, (the conversion,) is a huge prancing white horse, which is supposed to

have just thrown the Apostle. Our first impression on descrying the window was, that it represented the history of Heliodorus. The same munificent donor who has given these two windows, is going likewise to fill the companion window of the north transept. Another of the lantern windows is to be filled by the B.A.'s and undergraduates of Cambridge. We are glad to see the University thus identifying itself with the cathedral.

The works in Priory Crauden's chapel are advanced, and we can now form some idea of the marvellous beauty of its former condition. The lychnoscopic windows are curious, particularly as the chapel stands upon a crypt.

S. Peter and S. Paul's, Dorchester, Oxon.—The restoration of this interesting abbey-church has been placed in Mr. Butterfield's hands by the Oxford Architectural Society. We wish him all success in his undertaking, which is one of no small perplexity considering the extraordinary and unprecedented nature of the building which is proposed to be restored, resembling neither an ordinary abbey nor an ordinary parish-church. It seems of old to have been built with a view to chapel room. We hope from time to time to give notices of the progress of the work.

The under-graduates of *Lincoln College, Oxford*, have nobly presented a brass eagle to their chapel. Mr. Butterfield has acquitted himself most successfully in this work, which is a most decided improvement upon the one at Kildown, which was the first he designed. The head is very felicitously treated. It has branches for lights which are in themselves good, although this especial mode of affording light is very questionable. Lincoln College chapel is a very curious specimen of the ecclesiastical feeling of the earlier portion of the seventeenth century, and not the less so, because we owe it to Archbishop Williams.

A memorial window by Mr. Wailes has been placed at the east end of the south aisle of *Great S. Mary's, Oxford*. There is a very great preponderance of blue, and the whole effect is dingy.

By the time this number appears the east window of *S. James's, Piccadilly*, will possess a painted window by Mr. Wailes. We hope in our next number to give a detailed description of it.

Cologne Cathedral.—The following is the eleventh quarterly report of the architect, Mr. Zwirner, from the beginning of January to the end of March, 1846.—From the *Kölner Domblatt*, No. 16.

"As is always the case during the winter, the works for the above period have been chiefly confined to preparing the stones to be employed in those parts of the building which will be erected during the ensuing summer. Thus on His Majesty's account, the materials provided for the south transept, and those also especially which are intended for carrying up the nave to a greater height, and for the columns and gallery of the triforium, have been now got ready, while on account of the 'Central Restoration Society' and the 'Bavarian Society,' similar preparations have been made towards the works on the north transept

and nave aisle. In this latter part the building itself was resumed early in March, and the two half-blind windows with the pillars (or buttresses?) belonging to them, occupying the north-west angle formed by the nave and transept have been raised to the height of about ten feet.

"With a view to the erection of the north tower, it was essential that the foundations of the southern central pier (*mittelpfeiler*) should be properly laid and adjusted. Accordingly I had the pavement taken up and the rubbish, which had been filled in, cleared away in the full persuasion that the foundations to so principal a member of the edifice must have been laid by the old builders at the same time with the other foundations of the tower, according to what the first principles of the art would require. Upon making the excavations however there was first discovered a vault which had been filled in and walled up with brickwork, upon the floor of which great quantities of human bones were lying about without coffins. Beneath this floor lying some ten feet below the surface, I expected to find the old foundations of the tower; we had however to dig yet deeper, and at a depth of thirteen feet first came upon a mass of masonry composed of large blocks of basalt. But this, upon closer examination, turned out to be no more than an old irregular and limited fragment of wall having no relation to the general plan of the tower foundations, and, besides this, reposing on nothing but some building materials loosely filled in, without there being any appearance of masonry to be found further.

"Here then we have the foundations of one principal support of the tower entirely wanting, and it will therefore have to be laid new from the very bottom. The requisite excavations for this purpose have been made to the depth of about thirty feet. Upon this occasion it appeared that the foundation to the western supports of this north tower, instead of being connected with the other foundations of the tower, is in like manner isolated, being laid in detached boarded shafts of which the impressions left by the boards upon the external mortar are yet visible. The same way of building was also observed in the completion of the transept foundations, upon which I made what remarks were necessary in the supplement appended to my first report, entitled 'The building of Cologne cathedral past and present' (see the *Domblatt*, No. 5, first year, 1842).

"The worst of this occurrence is the great delay and unforeseen expense which must necessarily be occasioned by the construction of an entirely new foundation. Whether the foundation for the central pier (*mittelpfeiler*)* of the tower exists or not, it is as yet quite impossible to decide, as the ground is at present occupied with the materials for laying the foundation of that already mentioned."

In conclusion, after some accounts which are omitted here, the architect regretted that the keeping of several separate accounts and the division of the expenses among different portions of the building

* The very extensive use of the word *pfeiler* (pillar, pier, column, support, buttress,) in Germany, creates some little ambiguity in these reports. It is difficult to make the account fully intelligible without the assistance of a good plan, or an accurate knowledge of the building itself.—TRANSLATOR.

tended much to complicate the management; and that the simultaneous employment of the workmen on five different parts of the works added much to the trouble and expense of the undertaking.

"Cologne, April 3, 1846."

"ZWIRNER."

NOTICES AND ANSWERS TO CORRESPONDENTS.

We shall feel obliged by our Correspondents forwarding their future communications to our Publisher, Mr. Masters, 33, Aldersgate Street, London.

Some wall-paintings were lately discovered at the west-end of the north wall of S. Peter, Ashford, Barnstable. We have seen a sketch of the figures, of which some are standing and some sitting: but we do not recognize the subject.

A correspondent suggests that "Lychnoscopes," are merely hatches for the distribution of alms in the shape of bread or money: and examines, not very satisfactorily, several examples on this hypothesis.

Discipulus inquires about several points with reference to cemetery-chapels. We do no see much objection to a longitudinal seat on each side of the catafalque for the use of the mourners. Of course we should prefer there being no seats at all. We object much to the practice which he mentions of lowering the body during the Service from the chapel to a crypt beneath, and then afterwards burying it privately in its real resting-place. There cannot be any doubt about the third question, namely, whether there is any authority for building the porches and porter's dwelling in a later style than the chapel itself.

We are glad to be authorized by the Rev. Stephen Brown, the rector, to announce that he has expressly forbidden any of the singers to sit in any part of the chancel of his church, S. —, East Shefford. In our tenth number we had referred to the practice that used to prevail here of the singers sitting round the altar.

We believe that the design, No. 1278, in the Royal Academy Exhibition, is not the one adopted for the new church at Pembury, which we criticized.

We learn with pleasure that the extraordinary gallery in Merton College chapel, which has been placed in the lantern of this chapel, has been found totally useless, and that public opinion seems to have set in so strongly against it, that we may hope its removal is not far distant.

Received:—W. H. L., H. M. P.

THE ECCLESIOLOGIST.

“ Surge igitur et fac: et erit Dominus tecum.”

No. L. — AUGUST, 1846.

(NEW SERIES, NO. XIV.)

ON MASONRY.

THE writer of this paper remembers an incident which puts in a rather striking light a very puzzling question about masonry, that must have often occurred to some or other of our readers. He had just been shown some of the famous quarries near Caen, by one of the proprietors; and having come out near a little Norman church, claimed his conductor's admiration for the effect of solid strength and lastingness which Romanesque ashlar, particularly when of Caen stone with the hoary grey of seven centuries upon it, always presents.* The answer was not what he expected. Instead of joining in his praises, his guide began to lament that the ancients could not do better, because they could not draw stones of any considerable size from the quarries. They had made good use, he allowed, of the small broken bits of stone they could dig out: but our mechanical advantages enabled us, with larger blocks, to adopt a more perfect kind of masonry. Now it is difficult to answer this. There is no doubt that some of the finest buildings of antiquity are constructed of stones of immense size. The Pantheon may be quoted for this; and every one will remember the huge blocks that must have been quarried for monolith columns. The general decline of art shows itself in this respect perhaps as well as others. There is a great gap between such a building as the Porta Nigra of Treves, and the best of early Romanesque masonry. Art in all its branches was, it seems, almost to die: in order perhaps that Christian Art might be less a development than a new creation. The Pharos in Dover castle is a fine specimen of Roman excellence: its builders could not get hewn stone; but they so bound their flint rubble with bands of brick, that the tower stands like a rock. Close by is the desecrated church with a good deal of undoubted British masonry in its shell. Here too, there is “Roman brick” in the

* This effect may be partly judged of from an examination of the drawings of Than church, in the elder Pugin's, “Normandy.”

quoins, &c.: but the general inferiority of the masonry to the real Roman work is very striking. Then again the fine Romanesque ashlar in the chapel of the Norman keep in the same fortress, is a specimen of the reviving art of masonry: but it is in kind like that of the little parish church near the Caen quarries.* The stones are all small, though beautifully and effectively used: there is no single stone to tempt you to measure its length and width, and to exclaim at its bulk: which seems to be the general effect produced on people's minds by modern masonry. As a matter of fact, it must (we suppose) be granted, that the architects of the Romanesque and Early-Pointed styles could not procure large stones: they were compelled to use even fine building stone,—like that (which they so highly valued) of Normandy,—in small masses, as they could inartificially obtain it from the quarries. So late as 1841 there was not a single crane at Caen, by which to ship the stone, had it been extracted in very large blocks: a fact that may assist us to comprehend the great mechanical disadvantages under which the mediæval architects laboured. But though their stone was in such small pieces, how beautifully they used it! Of course there is a great deal of ancient work that is very bad: although what has stood for six or seven centuries, may seem fairly entitled to entire exemption from any blame. But as a general rule, early masonry—at least after the later Romanesque had superseded the Anglo-Saxon kind—is surprisingly excellent: not only for solidity, but for keeping and harmony. It suits the style. The eye is satisfied entirely, without knowing or inquiring why. You admire the design, and feel almost unconsciously that it is worthily embodied in its material exhibition. You are neither induced to examine and commend the ingenuity with which the difficulties of a bad building stone are overcome, nor are you called on to join in the vulgar admiration of “such big blocks.” In a word, you forget such a mere detail in the whole: but when you can descend from the whole into particulars, you find them all that can be wished.

There is so much that might be said about masonry, that we are unwilling to open the subject from a consciousness of our own ignorance. No question more deserves study, and few are less attended to. The Cambridge Camden Society very early called attention in its church-schemes to the nature of masonry and jointing, but with small results. The nature of building stones, and the peculiar treatment of each, particularly as regards mouldings,—in granite for example, where from the hardness of the stone they are of necessity superficial, and in Kentish rag, where they are broad and coarse because the stone will scarcely take an edge,—are points for further investigation. At present we propose only to make some general remarks, chiefly on the treatment of Kentish rag, which seem called for because this stone is coming happily into more frequent use in London.

In the beginning of the present revival of Church Architecture, the masonry, where brick was not used, was quite of the modern kind.

* Not nearly enough attention has been paid to the subject of masonry, if only to determine dates. Let any one compare the excellent ashlar of this chapel, and the wretched rubble of S. Sepulchre's, Cambridge, which is later in point of age; or even with the White Chapel in the Tower of London.

Squared stones, as large as could be easily procured, were laid very neatly and closely with as much regularity as was possible. This kind of masonry is by itself enough to spoil the effect of a Pointed building : as will be evident to any one comparing the new Pointed work at King's College, Cambridge, with the masonry of the chapel on the opposite side of the quadrangle. The same defect goes through all the modern Pointed work in Cambridge. It is curious to notice how truly small stones seem to be appropriate to the requisites of Pointed architecture. An arch is the skilful adjustment of stones not long enough to go across, so as to span over a space and support a weight. Hence a metallic developement of architecture would probably reject the arch, because a strong metal bar may be of any length, and would be sufficiently strong for the top of almost any aperture. Whence it seems to be a gross unreality to cut a whole window-head, with arch and tracery, out of one block of stone large enough to cover the whole window opening. Yet this mockery has been resorted to in the New Houses of Parliament,—to mention a rather conspicuous instance. But without any reference to principles few will doubt that, for whatever reason, the small masonry of ancient work is far more effective than the finest building on the modern plan with huge stones laid in regular courses. Some have thought that this difference arises from the fact that the smallness of parts gives increased scale to the whole ; others, that from the regularity of courses in modern masonry there comes a too great predominance of the horizontal lines in the building. But this question we cannot now discuss. Suffice it to say that it is now becoming generally acknowledged that there is a great difference between Pointed and Classical masonry, and that the smaller size of the stones and the irregularity in laying them are main characteristics of the former style. But of the attempts to copy ancient masonry there are few which are not great failures. It was easily seen that the primness of modern quoining was not only tame and dull but utterly unlike old work ; but it was not found so easy to remedy the fault. Builders began to try irregular quoining, and we soon saw prodigies of irregularity. On one side of the angle there would be three stones of different lengths running into the wall ; then two running into it on the other side ; then perhaps one, and again three, on no plan or principle whatever. The quoins became distressingly jagged ; and after being pained one wonders why it need be so jagged. A more close observation of ancient work would enable us to detect some principle of order in its seeming irregularity. We believe that the very natural and reasonable alternation of long and short stones,—which is seen in its primitive simplicity in Anglo-Saxon masonry, of which indeed it is considered a great characteristic,—was always retained, though not in so harsh and cramped a form. The mason took long and short stones alternately, but was not careful to make them all tail into the wall of the same length, nor even to keep them of the same thickness.

Perhaps this is one great reason why brick quoins to a random wall are so particularly ugly, as brick can scarcely be used for quoins unless with the strictest uniformity.

So much for quoins. With respect to walling, the days are happily fast going when people were not satisfied without at least a scored stucco substitute for large ashlar. Architects are beginning to venture upon using local stones, rag and rubble. This is a very great change for the better in all respects: and it is proportionately a matter of regret that these materials should not be rightly treated. For example, that useful stone, Kentish rag, has been already several times used in London; as at S. Michael's, Chester Square, S. John, Charlotte Street, and Christ Church, Broadway. No one can doubt that this is a great gain over brick or stucco: this rag-stone being both very durable and of a good colour. It would also be an economical material if used as the ancient architects used it; but in these churches it is used in regular square blocks, producing no better effect than that of bricks of a new colour, and being very costly to boot. For no stone is less adapted for squaring than this, owing to its hardness and its decided grain. Any one who would visit the quarries near Maidstone and watch the process of squaring would be astonished at the waste. The small pile of squared material contrasts most strikingly with the huge heap of refuse stone which, being rejected as unfit for building, is used merely for road-mending, for which purpose it is transported to great distances. And besides this waste a good deal of labour has often been spent upon refuse stones which, when nearly squared, have been shattered by some unlucky cross-grained blow. But to what purpose is this expensive squaring in a stone which seems only adapted for cleavage? In effect, a random wall, properly treated, is far better than one of squared blocks. All Saints, Maidstone, is built, we are aware, of squared rag; but it is squared in thinner layers than is now usual. SS. Peter and Paul, Lingfield, is an example of the extremely bad appearance of very large and unwieldy masonry.* As for the expensiveness of this squaring process, the reader may judge when he is told that the stone may be drawn from the quarries in a natural way for half-a-crown a ton: the squared stone costs eight shillings and sixpence a ton. It really becomes a duty of church-builders to take care that their architects do not waste so much money in a process which is at best so unsuccessful and unsatisfactory.

There have been however several attempts, particularly in the neighbourhood of Maidstone, to use Kentish rag properly, that is, as irregular (or random) walling. But here again we have to find the same fault as with most modern attempts at irregular quoining. The irregularity is overstrained. There is not one stone at rest; not one seems to have a bed. They lie at all angles: some even stand on their points, merely propped by the contiguous stones. The masonry looks more like an intricate puzzle than anything else. Instead of this, in ancient random walling we may trace this principle,—always to lay every stone in its best bed, lifting up any part of it which may

* All Saints, Maidstone, is built altogether in a very costly style, and has no pretension to random walling; the quoins and jambs are all in the same squared rag. The new churches we are criticising have their dressings in Caen stone, and the squared rag is used as if for random work. This is a great absurdity. One ought always to quoin with the strongest stone: if therefore one can afford to square so strong a stone as rag for the walling, it ought to be also used for the quoins. To use a soft stone like Caen for quoins to walling of a strong rag-stone is preposterous.

want thickening by means of thinner pieces. Regular courses are not studiously attempted; but any stone that comes to hand is laid in, provided it has a good plain bed.

These brief remarks must suffice, upon the use of Kentish rag more particularly, in quoining and walling. Many of them also apply however to other stones; for example to the beautiful Bramley-Fall stone of Yorkshire, which is squared in the new church of S. Saviour, Leeds, for the walling as well as for the dressings.

As a general rule then we would give this advice to church-builders: use the material of which the neighbouring churches are mostly built, and in the way in which they are built. If we study carefully the method of masonry employed formerly, we shall avoid both needless expense and eccentricity. For example, if flint is the material most easily procured, let us use flint; but only as it was used in old churches. We will not now enter on the nature of flint masonry, but would contrast only the absurd modern plan of using *black* mortar, from a fear of the wide joints in white, with the old way of "garretting" flint-work, that is, of inserting small flint-shivers in the mortar of the joints. But we purposely keep ourselves more particularly to the use of rag-stone; and upon this we may in conclusion remark, that, without attempting to solve the general question started at the beginning of this paper, as to the supposed unreality of using small stones for masonry when we can get large ones, we may surely lay down that it is wrong and absurd to spend much money in squaring stones, the nature of which does not easily yield to the process, and which have lasted so well and with such good effect as used in random work by ancient builders. What we want for church-work is that the material should be good and substantial, and the best that we can afford. We do not object even to brick in a bad stone district, and where the funds are small. Only let the brick be honestly and intelligently used. On the other hand we see no objection to importing Caen stone for rich and stately churches in any district; though perhaps we shall rather rejoice than lament that the architects of Carlisle and Chester* used the perishing red sandstone of their neighbourhood. For nothing can be more fitting than that we should press into the service of God whatever suitable materials His wonderful Creation may offer us. The very difference of material is a sign of the unity of the purpose to which they are consecrated, namely, His honour in His sanctuary. We would use flint, granite, sandstone, and rag-stone, each in its proper district, in the spirit of the hymn, "*Benedicat terra DOMINUM: Benedicite montes et colles DOMINO.*"

* See Vol. I. p. 209.

S. JAMES', PICCADILLY, AND MODERN GLASS PAINTING.

WE mentioned in our last number that painted glass by Mr. Wailes had just been put up in the east window of S. James', Piccadilly. We now proceed to describe and comment upon it, which we shall do at some length, as we consider this work highly important, both for its own sake as a developement in painted glass, and also as bearing upon the question of the applicability of painted glass towards ameliorating such churches as have unfortunately been built in classical styles,—a point which (though, for our own part, we have never entertained any doubts upon it,) would yet, we believe, if canvassed, be far from meeting with an unanimous assent.

S. James' (the posthumous work of Wren,) is, as many of our readers are aware, a striking example of that style of church in which the gallery is a prominent constructional element, and therefore, though repugnant to Catholic feeling, is an architectural reality. Its interior, which is decidedly good (of its sort), considered merely as an Italian building and without reference to its object, consists of a two-storied aisle on each side, and an enormously wide nave roofed with a coved cieling, being a segment of a circle considerably less than a semicircle. There is hardly an apology for a sacarium, and a large portion of the east end is filled up with an enormous window of two stories: each story being divided by Corinthian pilasters into three oblong compartments, of which the upper central one has a semi-circular head rising above the side compartments. The whole has the effect, as we have heard it fancifully remarked, of an enormous triptych. Such was the problem which Mr. Wailes undertook to solve, and it was one of no slight difficulty, from the huge size of the openings, unrelieved by any tracery, and contained for the most part within straight lines; and we think that he has acquitted himself most creditably in the performance.

The arrangement of subjects is as follows:—The Crucifixion occupies the lower central panel, having the Agony on the left hand and the Bearing of the Cross on the right; small panels below the great subjects contain Angels, and all the grounds are of mosaic patterns. The upper central panel contains the Ascension, with the Holy Dove above and the AGNUS DEI below; on either side are, the Entombment to the left, and the Resurrection to the right, having in small panels below, the swallowing of Jonah, and his being cast up.

In execution we think this window successful, and what in ordinary cases is so great a detriment to Mr. Wailes's work, is here an improvement, the absence, we mean, of white, which serves to mark the window, and to contribute to its triptych-like effect. We do not however mean to say that the experiment is not a very hazardous one, and we are sorry to see the deep blue grounds of the large compartments unrelieved by diaper or powdering. There is far too great a preponderance of this colour throughout the window. The groups are really

well drawn, and solemn without being grotesque. We cannot say how rejoiced we are at seeing Mr. Wailes repudiating these defects of the mediæval glass-painting which have been so often mistaken for merits, as if splay-feet, bandy-legs, broken backs, and goggle eyes contained any elements of sanctity. While this fault has been avoided, he has not incurred that other one of making landscape glass, into which the windows of the Au-Kirche have fallen. The glass looks like glass, and not like cartoons.

We shall now proceed to notice what we disapprove of in the window. In the Crucifixion, the hands of Our Blessed LORD should not be represented as compressed, as if with pain. The weak point of the window is the mosaic filling up of the Ascension panel, and especially the circle round the AGNUS DEI, which is watery and kaleidoscope-like. Nor do we praise the ovals at the upper angles of the central lower compartment: two Angels in blue standing with scrolls, on either side of the Crucifixion, are bad, both artistically, from the colour of their dress, and religiously, for Angels present at such a scene would not be standing up. The three musical Angels in the upper compartment are on the contrary well contrived. This window has necessitated the adoption of polychrome at the east end of the church, chiefly in the form, we are sorry to say, of imitation marble.

It is curious to remark how easily the forms of Romanesque mosaic glass adapt themselves to an Italian church. The draperies are well contrived and full, and the drawing extremely clear. On the whole we esteem this window an epoch in painted glass, and we congratulate Mr. Wailes on having escaped from the trammels of his former mannerism. We trust that he is aware of his own improvement, and that he does not intend to confine good drawing, clear outline, and transparent colour to classical buildings, and still to continue filling "Gothic" churches with grotesque forms and dingy tinctures.

Had this adoption of a new style of painted glass been confined to Mr. Wailes alone, we should have been but partially satisfied. We are happy however to have reason to expect that Mr. Willement, hitherto unrivalled in his imitation of ancient glass, has come to the conclusion that it is time to ameliorate and not to copy merely. We wish him as much success in his new line of art as that which he has earned in his former one.

The window at S. James' will we trust not only prove that painted glass is applicable to classical styles, but that it should be glass of a good character, and not as in such instances has almost invariably been the case, glass of the landscape school. For an instance of how far even inferior glass may by its help improve even a modern Roman building, we refer our readers to the chapel of Queen's College, Oxford. This was rebuilt as well as all the College at the beginning of the last century. The glass however from the old chapel (most of it unfortunately of the seventeenth century) was saved and replaced, filling all the windows. The presence of this large mass of sobering colour, combined with the deep apsidal sacrarium of the chapel, makes it really a very religious structure. Is it too much to hope that we may ere long hear of at all events the apse of S. Paul's being filled with

painted glass? If the windows of this cathedral were filled with painted glass, the walls adorned with Christian paintings, and the fittings altered, it might, although of course it never could compete with our old Pointed cathedrals, be yet made a very solemn and religious church.

ON THE DEDICATIONS OF SOME ENGLISH CHURCHES.

"*SANCTORUM animæ, Eminentissime Princeps, in manu DEI sunt. Acta eorum, et corpora pleraque, exemplo præsidioque relicta in terrâ mortalibus: quanquam et hæc rediviva olim pompâ triumphali evehantur in cælum: illa vero jam DEI digito inscripta sunt in Libro Vitæ. At quæ humanis monumentis, ad eruditionem posterorum, ipsorumque laudem Sanctorum consignavere patres nostri, ea et Diaboli furor quondam Gentilium armatus crudelitate, nunc etiam hæreticorum, delere conatur, et ipsa consumit vetustas et (fatendum est enim) ævi fortassis superioris incititia suppressit, nostri fastidium.*"

Fully sympathizing with these beautiful words of John Bollandus, we hope, at no distant period, to inquire into the theory of the dedication of churches;—considered with reference to the patron saint;—whence it arose, what especial benefits it may be considered to produce, what rites it gave rise to, or was accompanied by. At present, our intention is simply to note down a few particulars respecting the dedication of English churches, which may not be without their advantage in influencing the choice of founders; and we are well assured that no reader of the "*Ecclesiologist*" will consider such inquiries as of trivial import. Far from us be that unholy antiquarianism which can rejoice, for some architectural or historical purpose, that the founder or re-founder of a church has never been reckoned among the Saints!

The first remark we would make is on the excessive rarity of Dedications in honour of Eastern Saints. It had not been an unlikely thing that S. Theodore of Canterbury, to whom in all probability we are indebted for the national use of two lights on the altar, might also have brought over a knowledge of the Doctors and Martyrs of his own Church. So far from this, we have no indisputable proof that any one of the common Eastern dedications was employed by the Saxons, otherwise than rarely and occasionally. S. George, as every one knows, did not supplant S. Edward as the Patron Saint of England, till the twelfth century. S. Catharine's name was almost unknown till the same age. Again, with the exception of these, and S. Nicolas and S. Helen, even in after ages we scarcely find an Oriental Saint who is more than occasionally thus celebrated. S. Margaret, indeed, often occurs; but, in all probability, this is, in many instances, to be understood of the Saintly Queen of Scotland, not of the Virgin Martyr of Antioch. That the latter, indeed, attracted considerable devotion, is clear from the frequent occurrence of her effigy in stained glass and monuments. But the line of S. Margaret of Scotland's descendants

would surely have wished to do honour to the memory of one who was so illustrious over Europe. Of other Eastern Saints, we find S. Cyriacus, (so renowned in France as S. Cyr) celebrated at Swaffham, Cambridgeshire, S. Veep, Cornwall, and Tickenham, Somersetshire; and here, probably, some of his relics were left, for we find* that S. Amator of Auxerre distributed them, among other places, in Flanders; whence they might easily have reached England. S. Onolaus is honoured at East Portlemouth, Devonshire; probably his relics were brought thither by some adventurous voyagers, in the days when Dartmouth was one of the most flourishing ports of England. Two instances of a church under the invocation of S. Basil occur, at Toller-fratrum, Dorsetshire, and Bassaleg, Monmouthshire: S. Cyril, at Stonehouse, Gloucestershire. This again is to be accounted for by the possession of relics; just as the village of Serrin, near Samblançay, in the Diocese of Tours, has the only church in France named from S. Athanasius, and was believed to possess the head of that Confessor. S. Blaize is not a rare dedication; but this arises from his being the traditional Patron of wool-combers. S. Constantine, commemorated at Constantine in Cornwall, Thorpe Constantine in Staffordshire, and perhaps a few other places, is not, it need hardly be said, the Emperor of that name, though reckoned by the Eastern Church among the Saints, but the British King who is reputed to have laboured with S. Columba in evangelizing the Picts.

II. It is worthy of notice how very few Saints, canonized subsequently to the tenth century, are commemorated in our churches. The popular practice of modern Europe is, it is well known, quite the contrary. There, no sooner does a new name rise into honour, than chapel after chapel is dedicated in its praise; and† it is soon itself supplanted by some newer devotion. But our ancestors seem to have been remarkably slow in admitting new Saints. Our glorious Martyr of Canterbury is, indeed, largely commemorated; but Saints of the widest renown throughout Europe, such as S. Francis, S. Dominic, and S. Clara, have hardly one English church. Bradfield, Suffolk, bears the latter name. Indeed, it is equally true, that foreign Western Saints, with one or two striking exceptions, were never very extensively honoured in our dedications, unless they were in some especial manner connected with England. Thus S. Gregory is by no means an unusual name: so also S. Augustine: so to a certain extent, S. Boniface. But such dedications as S. Remigius, at Hethersett, Norfolk, S. Patrick, as at Patrington, S. Hippolytus, as at Ippolyts, Herts, and Rime, Intrinsica, Dorsetshire—and even S. Benedict, are rare. Some there are, in which there seems to have been almost a fashion, as S. Martin, S. Denis, and S. Leonard. Nor again, does it appear that there was any particular locality, if we may so express it, in dedications. S. Hugh is hardly more celebrated in Lincolnshire than elsewhere: S. Thomas of Canterbury certainly not so much in Kent as in other counties; S. John of Beverley, and S. Robert of Knaresborough, have but a few solitary dedications near the scene of their lives. Herein, England differed remarkably from Wales, Corn-

* Act. Bolland, June iii. 17, and Papebroche's remarks.

† The example of S. Philomena will occur to our readers.

wall, and Ireland. Take for example, such Saints as S. Idloes, S. Avan, S. Samled, S. Non, S. Llwlhacharn, in the former country, who have perhaps but one church dedicated to each, of which, not improbably, they were the founders. Almost every dedication there is local or national; unless in such cases as S. Mary, or S. Michael. And so in Cornwall. It is curious to trace the identity of Saints in these two British Provinces;—thus Zennor in the one, is evidently the same dedication as Llansannor in the other; both being named from S. Senewyr. Thus again, Llan-sannen and Sennen are identical, and refer either to the holy virgin S. Sennen, or to the martyrs SS. Abden and Sennen.

At the same time, there are some instances of unique dedications, where locality has evidently suggested the Saint. Thus S. Culbone, at Culbone, S. Congar, at Congresbury, in Somersetshire, S. Sativola, at Exeter S. Sidwell, and S. Brendon, at Brendon, Devon.

III. It is also a singular fact, that dedications in honour of the less remarkable Apostles and Evangelists should be so rare,—those very dedications which, now-a-days, are so common. Nevertheless, all are to be found: for instance, omitting S. Peter, S. John, S. Andrew, and S. James, which are some of the commonest of dedications—

S. Bartholomew	is honoured at	Ling, Somerset.
S. Philip	„	Norton, Somerset.
S. Matthias	„	Morley, Derbyshire.
S. Mark	„	Bilton, Warwickshire.
S. Luke	„	Hickling, Notts.
S. Simon }	„	Bramdean, Hants.
S. Jude }		
S. Barnabas	„	Bampton Bryan, Hereford.
S. Thomas.	„	Osbaldwick, York.

It is well known how excessively rare is any dedication to S. Paul. The Cathedral of our metropolis, the Abbey church of Malmesbury, Jar-row, and one or two other cases, are all that can be quoted. In some instances, this dedication is believed to exist, where it really does not. Thus Paul, in Cornwall, is really under the invocation of S. Paulinus; and S. Paul's Cray, in Kent, is so too. Singularly enough, the adjacent village of Crayford has the same Patron.

IV. Of double dedications, we have very numerous instances. We generally find that S. Mary, or All Saints, are part of such cases. S. Mary is very frequently coupled with S. Andrew, as at Maidenhead; with All Saints, as at Bromfield, Somersetshire, and with S. Michael, as at Trumpington, Cambridgeshire. Her name is found with the Holy Trinity, at Dore Abbey, Hereford; with Corpus Christi, at Hatherley Down, Gloucestershire; with S. Peter, at Ewell, Kent; with S. John, (we may well wonder that this dedication is not more frequent) at Hales Owen, Salop: with S. Bartholomew, at Hampton-in-Arden, Warwickshire; with S. Paul, at Hawksley, Notts; with S. Edward, at Hanningfield, Essex; with S. Eadburga, at Lyminge, Kent; with Holy Cross, at Milstead, in the same county; with S. Sampson, at Milton Abbots, Dorsetshire; with S. Radegund, at Postling, Kent; with S. Germanus, at Selby; with S. Margaret, at Stow Maries, Essex;

with S. Giles, at Stony Stratford; with S. Leodegar, at Ashby, Northamptonshire; with S. Benedict, at Buckland-Brewer, Devon; with S. Modwena, at Burton-upon-Trent; with S. Cuthbert, at Chester-le-Street; with S. Nicolas, at King's College and Eton; and the dedication is common, and suitable in a church connected with an educational Institution: with S. Stephen, at Wolsingham, Durham; with S. Leonard, at Wormbridge, Salop; with S. Guthlac, at Croyland; with S. Helen, at Elstow [Helenstowe,] Beds.

Again—All Saints are joined with S. Margaret, at Chattersham, Suffolk; with S. Andrew, at Kingston, Cambridgeshire; with S. Philip, at Norton S. Philip's, Somersetshire; with S. Dunstan, at Stepney; with S. James, at Icklingham, Suffolk.

Of other double dedications it would be tedious to give instances. They are frequently influenced by local considerations;—thus at Eltisley, Cambridgeshire, S. Pandiana, whose relics were possessed by that church, is joined to the more celebrated name of S. John. In Wales, the same system also prevails. There we have Llandeusan, the church of Two Saints, *i. e.* in one instance SS. Simon and Jude—in another, S. Marcellus, with another whose name is lost: Llantrisant, the church of Three Saints, whether, as in one instance, SS. Peter, Paul, and John; in another, SS. Dymog, Iddog, and Menw; and we get another, SS. Avran, Jeuan, and Sennen. And in one case we have even Llanpumsant, the church of Five Saints.

Dedications in honour of an event, such as the Invention of the Holy Cross, at Dalling, Norfolk, and the Assumption of our Lady, as at Shareshill, Staffordshire, are very rare. So is a name derived from a particular *cultus*,—as S. Mary-de-Eccles, at Eccles. It is important to remark, that while dedications to the Holy Trinity are not uncommon, the names of Christ church and S. Saviour's are excessively rare; or rather in the better times, unknown. Indeed, an instance occurs of a French Prelate who was exposed to a charge of heresy, because he had dedicated a church to "S. Christ." Here the Eastern Church differs from the Western: dedications to the "Eternal Wisdom" being common enough. The chapel of the HOLY GHOST, Basingstoke, and one other instance, are all the English churches, we believe, that occur under this title. We do trust that the fashion, we had almost said the profane fashion, of naming every little new church Christchurch, is passing away.

We have taken some pains to discover the relative proportion of the most favourite of early dedications. Out of every hundred churches, about twenty-two are named from S. Mary; about twelve from S. Peter; about six from S. Michael; and about four from All Saints.

We will conclude with one remark. It must have appeared strange to many, that two places, either synonymous or deriving their names from the same source, should so frequently have the same dedication. Thus, for instance, Sandon, Herts, and Sandon, Staffordshire, are both under the invocation of All Saints; Selling and Sellinge, Kent, under that of S. Mary; five Bentleys—all the villages of that name in England, under the same invocation. A little consideration will perhaps explain this. We will suppose a certain *Johannes Botellerius Domini*

Regis to come over with the Conqueror. He, for his great skill in the purveyance of wines, obtains a grant of the Manor of Bentley, in Suffolk, with three ploughs (and two more might be kept), right of pannage for two hundred swine, of socage, and in short, all other manorial dues thereunto appertaining. John the Butler now becomes Sir John de Bentley—and not liking the Saxon church which he finds on his new domain, pulls it down, and rebuilds it on a grander scale, and dedicates it to S. Mary. The De Bentleys increase and multiply. A younger branch, in process of time, settles in Essex; their manor there acquires the name of Bentley, and they naturally give to the church which they build the same dedication as that to which they had been accustomed.

It would be a very curious inquiry, and we wish that our readers would assist us in making it, whether in any other instances besides the well-known ones of S. Nicolas and S. Michael, physical situation had any influence in the choice of a Patron Saint. In conclusion, we must first observe how exceedingly incorrect in its dedications is the *Liber Ecclesiasticus*. Take one instance: at p. 15, we find Bedwardine, Worcestershire, dedication S. Michael: at p. 137, S. Michael, Worcestershire, dedication S. Bedwardine (!): at p. 171, S. Michael Bedwardine, Worcestershire, and no dedication at all.

THE USES OF CHURCHES.

WE think great respect is due to the "Conservative" policy of maintaining what is established; and this holds good more forcibly in matters relating to the Church than in merely secular concerns, because the habits and prejudices which are unsettled by change in ecclesiastical affairs, are not mere opinions or interests; but are interwoven with the moral nature of Churchmen, and cannot be altered without evils far greater than the sacrifice of property or even political convulsion.

The evil of course will usually be greatest when the change is sudden, and has not received that general consideration which will have enabled men to disconnect the good things from the imperfect and faulty things with which they are more or less mixed up in the minds of all of us. And it is obviously of the greatest importance to discriminate between them, and to prepare men habitually to rest only on what is good, and to weigh calmly the practices of other times and places, so as not to be prejudiced against customs not now in use among us, nor unduly disposed to adhere to our own; but to take for our rule, reason rather than practice, and general consent rather than local prejudice. It will be well also that the growth of customs should be observed and the alterations of habits which have gradually changed the aspect, and hence frequently (since men act by what they see) the very essence, of the matters to which they relate. These changes are frequently made by almost imperceptible degrees, and grow large only by a lapse of time; and frequently both the original use and

that to which it has been brought by the change may be equally good, the latter being developed out of the former through necessity or change of circumstances, and both the offspring of the good intentions of good men.

These reflections are applicable to the changes which have taken place in course of time as to the use made of churches and the regard paid to them, and may therefore be properly prefixed to a few remarks which we propose offering on this head.

At present, in our branch of the Church, we look upon a church as a place where the Sacraments are to be administered, Prayer to be made, and the people instructed; and this is a true view as far as it goes. But, strangely enough, even the latter purpose is made contingent on and subordinate to the former; no Sermon being allowed (with exceptions scarcely worth alluding to except as showing the stringency of the rule), unless accompanied with the Daily Prayers or made part of the Communion Service. This innovation was a part of the system of placing about the Church a fence of regulations, protections, and gentility, instead of sending her Ministers forth with unrestrained earnestness to preach to the great masses of the people, to do the part of missionaries, whether in the cathedral nave or at the churchyard cross. While we complain however of the change, we must at the same time do justice to the motives which we believe dictated it, and in times of license led those in authority to prefer tranquillity to strength, and to count more than was wise on the efficacy of constrained devotion. The change has we fear given rise to much formalism, and at the same time prevented the Clergy from seeing clearly the difference between those of their flocks who repair to church from the love of God, and those who go there to satisfy their curiosity.

The secular business transacted and the disturbances which occur at vestry meetings, made notorious every now and then by some more than usually painful scene, render the Clergy and Churchmen naturally anxious that these meetings should be held elsewhere; and even the more solemn and important meetings of the Church, now unfortunately almost disused among us, have not been always so managed as to satisfy our feelings of the reverence due to the matters transacted or the sacred places in which the deliberations have been almost uniformly carried on. And when we read of academical disputations and riotous Commencements having occurred in our own church of S. Mary, and of travellers sleeping in the churches of Abyssinia, our zeal will probably be excited to the highest pitch of indiscretion. But let us rather calmly inquire whence such practices can have had their origin, and to this end consider the natural and original use of churches.

The very name *ἐκκλησία* suggests all those objects which concern the congregation of Christians, and draws attention to a multitude of purposes besides the celebration of the Eucharistic Sacrifice and Daily Prayer;—and so surely Preaching and all matters in which the Christian congregation or any important part of it is concerned, as well as whatever without impropriety may be done for the relief of those members of the Church who are the special objects of the care of their Lord,—such as are in want, in distress, or are strangers,—may in their proper

time and manner be transacted in such parts of the church as may be suitable to their different objects.

The purposes then for which a church may with propriety be used, will be first the daily prayers, and the sacraments, and other services of the Church. To enter into any examination of these would be both foreign to our purpose and unnecessary, and of course the space we devote to them bears no reference to their excellence—and whatever else may be transacted in a church: nothing, not even all together—should occupy the time or engross the attention that these should obtain. We will only suggest that it may well be worthy of consideration whether there be not too much stiffness of uniformity among us, which, by being unnatural, may drive men into the opposite extreme. We are not desirous for instance to be apologists for oratorios, and have often thought that Exeter Hall, half polemical and half secular, suits well with such compositions as these; but if we framed our ideal of what an exquisitely prepared musical service ought to be, admitting more of that application of history, and the intermixture of anthem with recital which, like all refined things, are unsuited to grosser minds, and hence probably to the generality of mankind, and have therefore (perhaps wisely,) been rigorously excluded from our services, while they form so great an ornament of those of other Churches, we should realize something which did not after all differ so widely from an oratorio. Something of license would of course be removed, and a large portion of the composition made to depend on the psalms and responses, the less variable part, that is to say, of the service. If there is any degree of truth in this view, then by dispensing with the female performers and those of questionable character, and above all with the abominable system of letting out the cathedral, or other church in which the performances take place, at so much per seat, and thus turning the House of God into a mercantile speculation, out of which, by dexterous management, a few hundred pounds may be extracted for some charitable purpose, by a process more pleasing than a bazaar, but in respect of profit, as hazardous as a ball, the performance might certainly lose some of its attractions, but it would then become not unsuitable for a church. It must however not be forgotten that the restoration of a more pure and complete system of choral service, would go far to diminish the necessity and the attractions of such extra performances, which (we must not conceal the fact,) have the disadvantage of offering a temptation to their auditors of overlooking sacred words, and treating them merely as the vehicle for music, a danger which in a sufficiently severe church service is not so likely to occur. And it will be remembered that our observations tend rather to the partial adoption into our system of the more exquisite parts of those of other Churches, than to any revival of the practice of reciting mysteries in churches, performances (we will confess,) even more than oratorios unsuitable to such sacred places; we cannot however condemn these representations without bearing in mind that they took their origin out of practices differing from them but slightly, which have long existed, and are still most extensively prevalent; which may possibly be a means of edification to others though unsuitable to us.

No one however can look back on the generations which are passed, and see the alterations which they introduced into the Church, without a sense of thankfulness that in their time at least, the laws have been as stringent as they were; it is well to mark what licenses have been taken, and to see how advantageously liberty might be used, and we may indulge a dream that in future it may be safely trusted, but as a reason for patience under our state of restraint, we should remember, that if our predecessors had been free, our condition would be much worse than it is.

Before we pass to those things which are transacted in the nave, as belonging rather to the interests and business of the congregation than to the Divine service, we will notice one matter which seems to partake of both, and which we believe is with us carried on in the chancel, we mean ecclesiastical elections, and any one who has read the papers of late, will remember how important a part of the election of the Pope is carried on at the altar in the Papal chapel. Besides the great importance of these ceremonies, the fact that for many centuries they have been conducted by the Clergy alone, points out the chancel, which they alone should occupy, as the proper place for them. We hardly know what to say of the propriety of erecting a chapel at Frankfort, for the election of the Emperor; possibly it may be considered that the sanctity assumed at least in name by the empire, and the ecclesiastical character of the three principal electors, were warrant enough for this appropriation of a chapel, the erection of which and the peculiarity of structure consequent on its use, we have already pointed out to our readers in the article on Sacristies, in our number for January, 1846. The ceremonies at the coronation of the King of France, if we remember them rightly, were singularly appropriate, the devotions and communion being performed in the choir with the Clergy, where the king partook of the Holy Sacrament under both kinds, while the election and coronation took place on the rood-loft, in the sight of the French nation which thronged the nave. It is not impossible that the elevated platform at the intersection of the transepts in Westminster Abbey on which our sovereigns receive the homage of the peers at their coronation, may be a vestige of a use of the rood-loft somewhat similar.

We have now to consider meetings in which the whole Church or the Christians belonging to any district of it are concerned, Councils, Synods, Convocations, Visitations, trials for ecclesiastical offences, and (we would suggest) meetings of a more modern and familiar kind, when such are conducted exclusively by members of the Church, and for objects solely of religion or charity. Every one knows that visitations are now held in churches, and the instances of the Councils of Nice, Trent, and others are almost equally familiar. Gavanti gives, at the end of his book on the rites of Divine service, the mode of performing a Diocesan synod, how the nave of the church is to be fitted up for the reception of the Bishop and the others who are to take part in the meeting, thus reasonably bearing out the distinction which should never be lost sight of, and which we are now happily recovering, of the choir and sacarium being reserved for the service and liturgy, and

thus more peculiarly for the worship of G^{OD}; the nave for the congregation and its concerns. It is to the disuse of these most important meetings of the Church that the rise of our modern religious societies is mainly owing. When the Church does not legislate, and cannot cope with the necessities of the day in her corporate capacity, none can blame individuals for stepping forward to remedy the evils that they see, and we should not criticize with severity the mode in which they act; it is rather matter for regret than for blame, that religious and charitable objects are governed by guinea subscribers, rather than by the Bishops, clergy, and communicants of the Church, and that they meet in the town-hall and pass complimentary resolutions, and so give a taint of secularity and self-laudation to the whole. Courts also for the trial of ecclesiastical offences, and grave and painful inquiries into the conduct of members of the Church, and its ministers and officers, would more fitly be conducted in the parish-church than at the village inn, where it once happened to the writer of these lines to attend a most necessary, and as it turned out, very awful inquiry.*

In these cases, as well as in those we are about to notice, objections, some of them insuperable, may be made against what we suggest, arising from the nature of the things treated of, and the mode in which the present age will obstinately view them, and hence the sin and desecration which will occur. We have no desire to push our theories beyond their just limits, or to diminish the reverence, increasing we hope not for a short time, by a sudden and unhealthy increment, but growing with the lapse of ages, with which the faithful are disposed to view the House of G^{OD}; and it is but too true that the matters about which our ecclesiastical courts are mainly conversant, the spirit of faction, as well as the faults we have first alluded to, which disfigure our religious and charitable meetings, and the way in which those of different persuasions are mixed together in the management of them, (who if they hold firmly the matters about which they differ, ought to be unable to co-operate, or else ought to be more closely united in The One Body;) are all impediments and bars to any use of the church for missionary meetings or those for the promotion or management of parochial schools, or such as might be for the benefit of an hospital, almshouse, or other institution of charity, or for the transaction of any parish business of a religious and charitable nature

* A curious book has lately been republished, describing the disputes at Frankfort, between the Protestant exiles in the reign of Queen Mary: there is much in it that is curious and instructive; all that we would notice now is, that they used the church which the magistrates had given them as the place in which to debate their differences, and frequent meetings and scenes occurred, which were not a little stormy. It is not for an instant intended to set up the acts of these persons as an example, but we take it as indicating the views commonly held 300 years back. Some curious reasoning occurs in one place, to defend some of the disputants who had held a private meeting in the church; they state that they consider the church when void of people, as a private house, "neither is every assembly met there to be counted the church, for when the pastor or some other readeth there a lecture or moderateth the disputations, it is not then a church, but a school." (P. 69.) And that the practice thus bluntly designated, was not a new one invented during the disputes of the reformation, we have evidence, as well in the practice of the Universities, as in the old statutes of S. Paul's, in which it is provided, that the magister scholarum grammaticæ "is to hold the accustomed disputations of dialectics and philosophy at S. Bartholomew's on his feast day, and at the Holy Trinity." We do not mention this passage as conclusive by itself, that the disputations were held in the body of the church rather than in some building connected with it, but on the whole, we think that such an assumption is not unreasonable.

which our theory would recommend, and fearful witnesses to the lax state of discipline among us, and to the views we have of each other and of the Christian poor and of Christian union.

It must be remembered also that the various uses to which the nave of the church might under these views be applied cannot be decently conducted with churches fitted as those in England usually are. Not merely pews, but fixed seats also, would be utterly inconsistent with the arrangements necessary for the celebration of a Diocesan Synod. The Bishop's chair with a table before it, the like arrangement for his Vicar-General on one side, the seats rising on each side for the Clergy with an open space in front of the Bishop, cannot be arranged in an English church, and although the cathedrals, in which these meetings would be held, are usually free from pews, the example could not be followed, as we conclude it ought to be, in other churches with similar meetings, and it is plain that not merely the convenience of the meeting but also the reverence and propriety which it is so essential to preserve in it, are dependent more than at first sight it might seem on the proprieties of arrangement. No wonder when a meeting is packed indiscriminately into the pews, that the speakers first mount the seats, and then the partitions between the pews, as we have heard is common at a notorious vestry meeting in London.

Moveable seats such as those at Great S. Mary's, Cambridge, or chairs as on the Continent, would supply what was wanting for the meeting, or might be removed out of the way.

We have yet to notice the use of the church as respects teaching; and first, as regards preaching. The pulpit in the Cathedral nave is a monument that, at least in later times, the sermon is not exclusively connected with the Eucharist. We have seen it used on the continent independently of this service for the instruction of the people: and whether in the church or out of it, we could desire that more effectual means were taken than at present, for instructing the congregation and drawing back those who have wandered from the fold. The times, in fact, require the institution of an order of preachers, and that dependence should be placed rather on their allegiance to the Church than on external rules, to secure that they would not suffer their hearers to value their sermons more than the offices of the Church. Village Schools, again, when proper accommodation cannot be had, may perhaps be taught, to read in the nave of the church. And it certainly was the practice in former times, largely to use the churches for such purposes; the customs of our Universities, to which we have before alluded, are a witness to this, and have we not secularized, and as it were, paganized our Universities by holding their meetings in a senate-house and a theatre, rather than a church? Does not the change mark the alteration from an institution of the Church to one of the State? There are other customs also of a more anomalous character, at least which would appear so at first sight, such as the custom in the East, for strangers to lodge in the narthex of the church; this, like the right of asylum, is only the natural aspect of the Church towards the afflicted and the stranger. As is also the custom in Abyssinia, that the stranger

who takes up his lodging in the church-porch expects simple hospitality from the priest. These customs were most becoming when the Church was dominant, and became the only religion; and would naturally be confirmed by the State, or prevail among the customs of a simple people; and when they became abuses, or were unsuitable to the times, would disappear.

Of course, in all that we have been saying, we mean to deal with the question in the most general way possible. We do not wish at present to enter into such topics as what sub-divisions might or might not be necessarily made in the nave, or how far they have in fact been made; how much in short of a large and complex church is, or is not church; whether the chapter-house, for instance, was not of old considered sacred, and in a certain sense a portion of the church, rather than merely of the *répêros*, as the sacristy seems certainly to have been always held.

We should be much mistaken if anything in these pages were supposed to imply that nothing which was allowed by authority in former ages was wrong, or that evil practices did not exist; all we would say is that where they can be traced to a praiseworthy or innocent original they should not be put aside because they bear a strange appearance now. The statutes of S. Paul's bear curious testimony to the state of things which existed there. We have the following:—"Concerning tradesmen, and against buying and selling in the church of S. Paul's, London. According to the example of our SAVIOUR, being desirous to the utmost of our power to remove a pernicious pollution from the the holy church of London, we firmly enjoin and command, that all bearers of merchandize, who more than usually presume in the said church and its porches every day to meet in large numbers and publicly there to exercise their commerce of selling and bargaining, and with their tumults damnably to impede the Divine Service and the devotion of those who are praying, be publicly and solemnly admonished, and effectively induced totally to abstain for the future from such carrying of merchandize and public trafficking, or that they be compelled to this by sentence of excommunication. And if perchance they be obstinate and despise the Keys of the Church, that the goods which hereafter they shall presume to carry and expose for sale in the said places be overturned by the servants of the church and poured on the pavement; that at least through the fear of loss they may learn to abstain from unlawful things and to obey the salutary warnings of the Church."

The statute immediately preceding the above bears witness to an abuse, not so glaring as this of the fairs which were held within the sacred walls, but in some sense worse, from the authoritative sanction given to it: we allude to the form of oath to be taken by the "twelve scribes who were to be chosen and assigned to certain places in the nave of the church for the use of the people." We will not extract at length the prescribed duties of these public letter-writers; "they were to do their duty of writing diligently and faithfully, without fraud, deceit, or malice," and they were bound at considerable length to do nothing either by writing or testimony to the prejudice of the Church or the Chapter.

In another place the servants of the church are required "to drive away and cast out from the church the public women, and porters of merchandize, and the beggars who have taken possession of particular places in the church, and the minstrels who indeviously make a noise before the altar of the Virgin and the others." These particulars gathered from a hasty glance at the statutes give a sad picture of the desecration which prevailed in the nave of the cathedral and even in the more sacred portions of it; and compared with them the abuse of a later age, the sale of chaplets in the porch of the cathedral of Chartres, which J. B. Thiers has made so notorious and at the same time instructive, is comparatively small.

Abuses no doubt have existed at all times and will continue to exist. Christianity controls but does not destroy the passions of the great mass of the people, while the luxury of the aristocracy and the occasional worldliness of Prelates, increased by the influence of the Crown, are nearly alike in all ages; they all add their evil influences, and hinder the continual efforts made by the more piously disposed towards reformation. We should think this remark unnecessary were it not that in these troubled times, history and the lessons it teaches are used not to instruct but to wound, for the preservation of parties and divisions, rather than for the elucidation of truth, and we should be sorry to be accused of having said things or made accusations, because they are necessary for our position.

May we not conclude on the whole, that, theoretically speaking, our churches might be used for other purposes than those to which we now confine them, and if in any of those things which may be generally acknowledged to be right, the objection be interposed, that our manners and customs are unsuitable, what is wanted, but that we should pursue these good objects with more of reverence and recollection, and more habitually keep present in our minds the remembrance of the Presence in which all our acts are performed? A feeling which could not fail to be strengthened by the other and purely sacred uses to which the building has been dedicated. While the prayers and the blessing with which all such assemblies should be begun and closed, suited to the sermon or the ecclesiastical proceedings, or the religious meeting, would render the view complete, by showing the business of the teaching to be only as it were one act of the service, while this direct appeal to religion would shed a hallowing influence over the whole proceeding.

When may we hope to see the restoration of higher religious feeling among the people generally, render such a state of things possible?

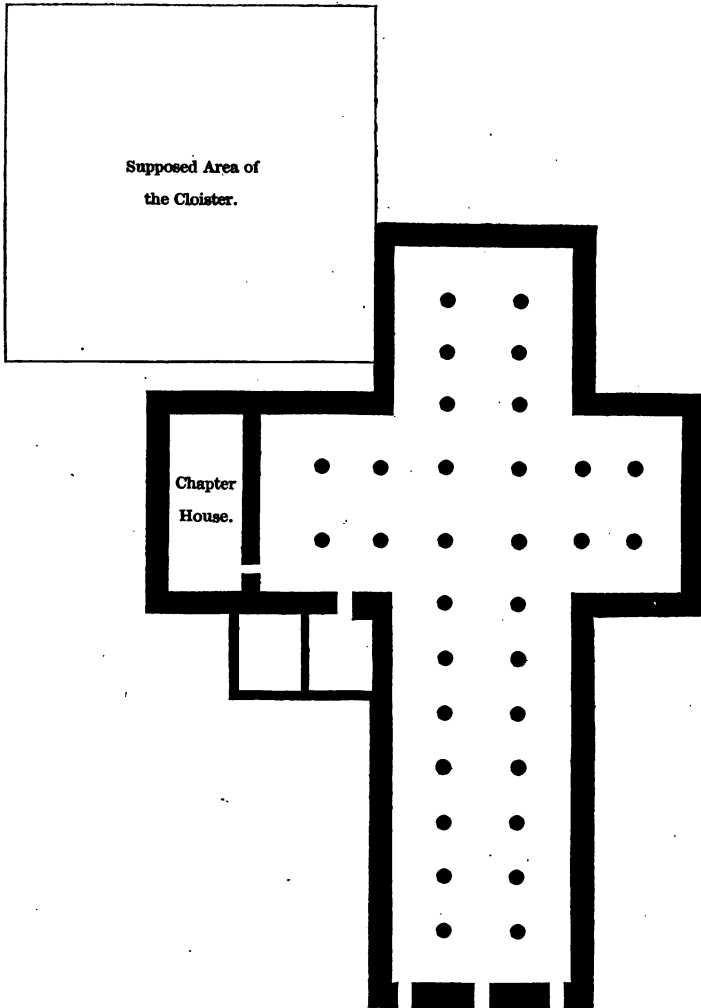
OLD SARUM CATHEDRAL (S. MARY).

THE long perished Cathedral of Old Sarum, with the ground-plan of which we commence our promised series, is of considerable interest, both in an architectural and in an historical point of view.

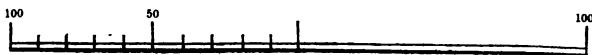
It is well known that B. Lanfranc in his wise policy caused the seats of many of our English Bishoprics to be transferred from insignificant to more important places, by decree of the Council of London, held in 1075. At that time Herbert of Lotharingia was Bishop of Sherborne and Wilton, having some time before united the sees. Coming under the operation of this decree, he commenced the building of a new Cathedral, the one before us, within the precincts of the Castle of Sarum, his future Episcopal city, so that it was one of the earliest great churches built under the Norman dynasty. Herbert soon died, and was succeeded by Osmund, who, having exchanged the life of a noble for that of a churchman, and having been eminent for his sanctity, was canonized in the fifteenth century; leaving a name memorable in the English Church, as that of the compiler of the Sarum Use, so long the most generally received ritual of the English Church, and the use in which our present service-book is founded. S. Osmund in 1092 completed and dedicated the Cathedral in honour of S. Mary. Five days afterwards the roof was destroyed in a storm. During the whole of the turbulent twelfth century, this continued to be the Cathedral of the Diocese, though situated on a bleak and circumscribed area, and within the walls of a fortress where the churchmen were exposed to all the insults of a barbarous soldiery. At length however in 1220, Bishop Roger Poore laid the foundation of the present Cathedral of Salisbury, in a spot which was then meadow land, and in 1226 translated the bodies of S. Osmund and of two other predecessors into the new church. Edward III. gave letters patent to Bishop Richard de Wyvile, granting to him and the Dean and Chapter "all the stone walls of the former Cathedral church of Old Sarum, and the houses which latterly belonged to the Bishop and Canons of the said church, within our Castle of Old Sarum, to have and to hold, as our gift, for the improvement of the church of New Sarum, and the close thereunto belonging." It is supposed that the upper portion of the tower and the spire was built with these materials.

The plan which we present to our readers, is taken with corrections from one given in the "Gentleman's Magazine," for August, 1835, compiled by Mr. Hatcher of Salisbury, from an examination of the foundations of the church in 1834, in which year, being a very dry one, they became distinctly visible through the grass. There is likewise given a plan of the indicia, upon which the restored plan is founded, which has enabled us to ascertain its unauthorized assumptions.

It will be perceived that the east end is flat, a notable characteristic in a Romanesque Cathedral. Our readers will recollect that this peculiarity has been adverted to in the remarks upon square ends con-



OLD SARUM CATHEDRAL.
(S. MARY.)



tained in the Review of Mr. Petrie's Round Towers of Ireland, given in our last number. It is certainly remarkable that the Cathedral which should seem to have been the first example in England of what afterwards became one of the most notable differences between her Cathedrals and those of general Europe, should have been wholly or in part the work of that Prelate whose recension of her service became the standard to most, and exercised a great influence over all the English Church. In the case of Old Sarum Cathedral, the providing numerous correctly orientated altar-spaces, (a natural wish in a Bishop to whom the services of the Church were a matter of so great interest,) seems to have been a leading motive in the laying out of the church. Besides the high-altar, there were probably three chapels at the east end, and (supposing each bay of the eastern aisle of the transepts screened off) four in the transepts.

It is curious to trace how square ends gradually triumphed over apses, first in new churches in the last days of Romanesque, as at Kirkstall Priory, as indeed previously at Durham, and the earliest days of Pointed, as at New Shoreham and Fountains, and at a later date in the altering of old churches. Is it fanciful to say that the victory was accomplished in the case of Salisbury Cathedral, which was built in a shorter time than any other on record, and with very marked *éclat*. It is *primæ facie* probable that in this church the traditions of Old Sarum would be reproduced. Accordingly, if we examine the plan of Salisbury Cathedral, we shall find that besides the high-altar there are spaces at the east end, and on the eastern sides of the two sets of transepts for fifteen chapels with altars, all strictly orientated.

In the plan before us the general form of the church, and the number and position of the pillars rest upon sufficient evidence. The true form of the pillars is of course unknown, as well as the distribution of the windows. We have therefore not attempted to supply either. The large building adjoining the north transept must have been the chapter-house. The dimensions are given as follows:—Total length 270ft.; length of Transept 150ft.; of Nave 150ft.; Eastern Aisle 60ft.; breadth of Nave 36ft.; of Aisles 18ft.; whole breadth of Transepts 60ft. There are vestiges of cross foundations towards the west end, crossing the aisles.

OXFORD ARCHITECTURAL SOCIETY.—SEVENTH ANNUAL MEETING, 1846.

THIS meeting, which was one of unusual importance, took place in the Society's room, at two o'clock, P. M., on Tuesday, June 23, and was very numerously attended. The Rev. the President was in the Chair. Among those present were the Bishop of Aberdeen, the Dean of Westminster, Archdeacon Thorp, A. J. B. Hope, Esq., M. P., Sir Stephen Glynne, M. P., the Rev. B. Webb, Rev. J. M. Neale, Secretaries of the Ecclesiological and Cambridge Camden Society, and others.

The President in a few words congratulated the Society on the presence of so many distinguished visitors, and especially of a Right Rev. Prelate, (the Bishop of Aberdeen.) He also alluded with satis-

faction to the fact that the President, and several distinguished members of the Sister Society, till lately attached to Cambridge, had honoured the Meeting with their presence.

The Right Rev. the Bishop of Aberdeen was then elected a patron by acclamation, and returned thanks. The Venerable Archdeacon Thorp, and the Rev. Dr. Mill, late Christian Advocate of Cambridge, were elected Honorary Members by ballot. Archdeacon Thorp returned thanks. The following ordinary members were elected.

W. S. Evans, Esq., B.A., Trinity College, Cambridge, Rev. R. Bampffield, M.A., Trinity College, Oxford, Horace Courtenay Forbes, Oriel College. The President then read the list of candidates to be balloted for at the next meeting, and the list of presents, which included a munificent donation from the Bishop of Bombay and the subscribers to the Memorial church at Colabah. It consisted of the following works, handsomely bound, Cotman's Architectural Etchings, Coney's Etchings, and the *Moyen Age Pittoresque*; six folio volumes in all.

The Rev. J. E. Millard, Hon. Sec., then read the Annual Report. It contained allusions to the advantageous removal of the Society to a new room since the last annual meeting, the yet greater change in the sister Society at Cambridge; the proceedings of other Architectural Societies; the magnificent church lately erected at Wilton, and other new churches; the restorations in progress at Hereford, Dorchester, and elsewhere; the publications of the Society, alterations in the rules, appointment of corresponding Secretaries, and the catalogue of all the Society's property in progress.

The Rev. J. L. Patterson, Treasurer, read an interesting communication from the Dean of Hereford (a corresponding Secretary of the Society) respecting the works in progress at Hereford cathedral.

The Rev. C. P. Chretien, Hon. Sec., read and commented on the names of such corresponding Secretaries as have been already appointed, viz:—

J. H. Markland, Esq.,	Diocese of Bath and Wells.
Rev. W. Grey,	Salisbury.
Rev. W. H. Gunner,	Winchester.
Rev. N. Lightfoot,	Exeter.
Rev. H. Thompson,	Bath and Wells.
Very Rev. the Dean of Hereford,	Hereford.
Rev. J. L. Popham,	Salisbury.
Rev. C. Gaunt,	Chichester.
H. Champernowne, Esq.	Exeter.
Rev. C. B. Pearson,	London.

Alexander J. Beresford Hope, Esq., M.P., Chairman of Committees of the Ecclesiological late Cambridge Camden Society, then read an Essay on the present state of Ecclesiological Art in England. It contained an able defence of Ecclesiologists from the charge of unreality, and commented on the respective characters of the Oxford and Cambridge Societies since their institution.

The Rev. W. Grey, Magdalen Hall, read a paper on the works and style of William of Wykeham, the founder of the two S. Mary Winton Colleges, &c. The paper was illustrated by a number of spirited sketches.

The President then offered the thanks of the Society to the gentlemen who had read papers, and dissolved the meeting.

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.

A GENERAL meeting of the Bristol and West of England Architectural Society was held on Wednesday, July 15. The Venerable the Archdeacon of Bristol took the Chair. There were present the Right Rev. the Bishop of Aberdeen, Primus of Scotland, the Rev. Sir George Prevost, Bart., the Rev. Richard Ward, the Rev. Canon Barrow, Robert Sedgewick, Esq., and several of the most active and influential resident members of the society, both lay and clerical.

The whole proceedings gave evidence of considerable past activity, and exhibited such strong principles of vitality, as prove that the society is gradually growing up to a more perfect and efficient state.

The Venerable Chairman opened the proceedings by calling attention to the valuable effects of such societies, and the spread of ecclesiastical propriety which had ensued upon their exertions. He showed the encouragement to be derived from the fact, that so few years had seen such great improvement in the condition of our churches, and pointed especially to the value of such societies, as giving proper direction to zeal and energy in this good cause, too often from want of better information misapplied and misused to the defeat of its own objects. Among other striking instances, he mentioned the fact of a country churchwarden being affected to tears upon its being shown him that his exertions in, as he thought, renovating and restoring a church, had produced a totally different effect. He then called on the Secretary to read the report, which was unanimously adopted and ordered to be printed.

It commenced by deploring the loss of the late valuable Secretary, the Rev. J. R. Woodford, by his being removed to another sphere of duty, a circumstance which had delayed the present meeting long beyond its proper time.

The operations of the Committee during the last year were then detailed, consisting of the inspection of plans of restorations, visiting and inspecting churches, and advising upon means of improvement, making grants to three churches, with many minor, though not less important acts, connected with the institution of the society.

It noticed also two publications of considerable interest, brought out under the auspices of the Committee, one being the Architectural History of S. John the Evangelist, Slymbridge, the other being of a more strictly antiquarian, though at the same time ecclesiastical, character, the History of the Calendars of All-Hallowen, Brystowe.

The complaints of some members as to the inefficiency of the Society were boldly met, and perhaps we cannot better lay that point before our readers than in the words of the Report itself:—

“Only two new members have been added to the Society, and it is with much regret that your Committee have to announce the loss of sixteen members; three by death, and thirteen by defection. It would be dishonest in your Committee to disguise the fact, that the reason assigned for most of these defections has been the insufficiency or inactivity of the Society, and this fact brings with it not less encouragement than pain. For if, as we stated at the commencement, such active superintendence be required, it is the surest proof that such a society is wanted, and that *that* want is felt and acknow-

ledged by these very persons. It is painful however to think that we should lose those whose estimate of the requirements of the Society is so high and so just, and from whom, therefore, we might fairly expect to derive such active assistance and support. We only beg all persons to give a careful consideration to the circumstances of this Society, to suggest any means for increasing its activity and its usefulness, to make those allowances which every human society (however high its objects and intentions) requires and to remember that it is neither reasonable nor desirable that such a society should be so public and notorious in its acts as to partake of the business-like bustle of the world around, or to return that visible profit from its operations, which the habits of a commercial city may induce many to expect."

A vote of thanks was then passed to the Treasurer, S. S. Wayte, Esq., for his past services, and he was unanimously requested to continue those valuable services to the Society.

The Rev. Eccles J. Carter was elected Honorary Secretary for the present year, and the vacancies caused by the usual retirement of certain members of the Committee were filled up by the appointment of efficient members of the Society.

The thanks of the Society were voted to the Cambridge Camden and Oxford Societies for their presents of books, and also to the Committee of the Institution for the use of the theatre.

A resolution as to the form to be filled up on the proposal of any new member was unanimously adopted, and a vote of thanks to the Venerable Chairman closed the proceedings.

REVIEWS.

Naology. By JOHN DUDLEY, M.A., Vicar of Humberstone and Sileby. Pp. 646.

WE are very loth to notice this book at all—firstly, because it is the production of an octogenarian Priest; secondly, because the part with which we are not concerned, "Sacred Stones," "Sacred Towers," "Cave Temples," &c., is far superior to that with which we are—Christian Naology.

The Preface is curious. We give an extract without note or comment. "The pursuit" of Naological studies "made without any fixed purpose, had afforded much amusement to a long and happy life, when he heard that the Camden Society of Cambridge had become the advocates of the symbolical import of the several parts of the structure and the ornaments of churches. Conceiving that reasons were to be found for the symbols so used, he entered upon the undertaking of showing the rationale of those symbols, with the intention of dedicating the work to that Society. When however it was found that the Society had become so much enamoured of Romanist symbols as to be eager to inculcate Romanist errors, that purpose was abandoned."

Passing over the first seven chapters, which are not to our purpose, we come to Chapter Eight, *the Churches of Christians*. The writer devotes eleven pages to a kind of History of Christian Architecture, and sums up by a comparison of "Grecian and Gothic" art.

"Both the Grecian and Gothic have merits which, though different in kind, are *the same in amount*: whether they be regarded with reference to their sufficiency, when adopted in structures *either sacred or profane*. The Gothic invites the mind to take the soaring flights of enthusiasm, the Grecian invites it to entertain a *pure sense of humility* (!) coupled with a firm but unpretending steadiness of purpose. Both these impressions are fruits which a spirit truly religious ought to entertain; it is in consequence contended that both orders of architecture are equally adapted to religious purposes;—that, for instance, the pure, the elegant, and classical architecture of such a truly Grecian structure as the Senate House of the University of Cambridge, might be as productive of every desirable effect if used as a Christian church, as can that glory of the Gothic, its near neighbour, King's College Chapel. The Roman Architecture partakes of the merits of both, and unites their uses":—and therefore, we presume, is the style *κατ' ἐξοχήν* for Christian Temples.

Thence the author proceeds to treat of the *form* of churches. We are informed that "the more large and spacious usually contain a nave, two *ailes*, a chancel, &c., &c., &c." This information, and much that follows about "truly pious Protestants" approving of churches (*e. g.* Mr. Close) is not entirely new. From form we advance to name; and here we are told that "Protestants concede the title of Saint only to the twelve Apostles, the two Evangelists Mark and Luke, and the personage known in Holy Writ by the name of Michael the Archangel." The inference is that the English Church is not Protestant, celebrating as she does S. Paul and S. Barnabas in the body of her Office-book as well as many others in her Calendar. However, Mr. Dudley tells us that "if the names of Saint Cranmer, Saint Latimer, and the like, were given to some of our new churches, it would do honour to the present age." Also that Socrates appears to have been a True Martyr: as well as Marsyas, and the sons of Niobe: and that "the deaths of Christian Martyrs were not perhaps more meritorious."

Thence we come to an explanation of piscinæ, and the like appurtenances of altars, together with Durandus's explanation of them, which (as may be supposed) meets with no favour in Mr. Dudley's eyes. On the text, "Protestants cannot admit that the Sacrament is a sacrifice," he then dilates. After mentioning Galilees, he observes that "the purport of the discourses delivered in them, may be supposed to have been not only admonitory, but, the manners of the times considered, *severe and coarse*" (!)

On weathercocks, Mr. Dudley is original. They are derived, according to him, from one *Ked*, a Celtic goddess, and are the same in principle as the *ti* of Ava. Proceeding to churchyards, we find a gross mistake respecting suicides. Their bodies were buried, says Mr. Dudley, in cross-ways, because evil spirits were supposed to be "numerously abiding there," that the criminals might be more severely punished. Just the contrary. They were buried where the sign of the Cross might, in a certain sense, hallow their unblest graves; and in the same manner, the stake driven through them was not a punishment, but a protection against the carrying away of their bodies.

Another piece of information with which we are presented is this.

"Every church of the English Establishment is usually surrounded by an area called the churchyard; it is appropriated to the burial of the dead." The author next attacks the Cambridge Translators of Durandus, for sympathizing with some of his "very comical remarks." We know not whether his own interpretation of gargoyles may not deserve the same appellation. They were "figures likely to excite laughter and good humour, and were thus among the means adopted to avert the mischiefs of an evil, that is, a malignant eye." (Thus ends Chap. 8.)

Next we are informed that "Christians, ignorant of the heathen import of the Cross, usually regard it as a symbol of the sufferings of the SAVIOUR." Mr. Dudley prefers regarding it as the *crux ansata* of some Egyptian gods:—as the *linga* of Brahminical worship; as the *bullæ* of ancient Rome; he might have added, as a sacred symbol in ancient Yucatan. Cannot he see how—we had almost said supernaturally—Providence has ordered it that all these false religions should be in some sort typical of the Faith of the Cross?

We pass over the palpable heresy about "the three states of the Divine Mind which constitute the TRINITY" (p. 583): and after wading through several pages about Adam, and the Serpent, and Parr, and the Second Commandment, we are again favoured with some remarks on the "delirious admiration of Gothic architecture," displayed by the Camden Society, and are informed, by an anachronism, that the Apostle writes of the Editors of Durandus, "of such the condemnation is just." Next, we are told, that S. Mary was "the second wife of the carpenter Joseph,"—also, by another heretical statement, that she "gave birth to, rather than was the Mother of, Jesus." Hence Her image is not (p. 596) to be admitted into churches. Nor are those of S. Laurence (p. 597), nor Bishop Blaze, nor S. Christopher (p. 598). However, the Apostles and Evangelists may be represented on church walls. A dissertation follows on the Primacy of S. Peter, and on the Power of the Keys. Our Church, it appears, "requires every man to accede to the faith . . . of the constituted authorities." (P. 637.) And with a treatise on the Invocation of the Saints, the book ends.

We have nothing more to say on the work, except that it is better "got up" than any other provincial book we ever saw: and so far, reflects the highest credit on Mr. Crossley of Leicester.

Remarks on the Principles of Gothic Architecture, as applied to ordinary Parish Churches. By the REV. JOHN L. PETIT, M.A. Read before the Oxford Architectural Society. 1846.

THIS is a thoughtful and interesting paper, which well repays reading—although several opinions are advanced in it which we cannot accept. Mr. Petit might well have worked out several points which he does little more than indicate: for example, the "perfect adaptation" of Pointed Architecture "without the sacrifice of a single characteristic mark, to every clime, position, or command of material"—p. 10. He appears to maintain without modification, his old theory of "effectiveness" being the rule and test of Pointed Architecture. A curious

instance of this may be seen (p. 11) where he speaks almost with disapprobation of the smallness of the chancel in some ancient churches which he has observed; "and yet," he adds, "owing to some tact in the arrangement, whether a contrast in height, or a difference in gables, they are perfectly satisfactory to the eye." All the rules which he proposes in this paper are on this principle. He does not seem to realize the great object for which a church is built; but considers a picturesque religious effect as the thing which was aimed at and attained by the ancient church-builders, and which we ought to attempt. Thus "natural propriety, and especially that branch which is more tangible and definable, mechanical propriety," is, as Mr. Petit thinks, to be taken as the groundwork and basis of Ecclesiastical Architecture, rather than "conventional propriety" or symbolism (pp. 6 and 7.) But is not "conventional propriety" in Church Architecture in its highest sense the fitness of a material edifice for certain defined religious purposes. Natural and mechanical propriety are surely subsidiary, however important and even essential they may be. The latter are necessary for all architecture; the former is what makes a building a church. Mr. Petit gives an etching of a very remarkable little cruciform church, S. Leonard, Stowell, near Northleach, where the part at the intersection of the cross is covered by a sort of incipient tower, scarcely higher than the roof ridges, which has four gables facing cardinally, their roofs meeting in a central point. It is an old subject of complaint that, the more refined one's criticism is, the less pleasure we can derive from what we ordinarily see; and so the common-place observer who admires Francia and Angelica Kauffmann equally and indiscriminately, thinks a man of real taste a "prig" for confining his unqualified admiration to a few great works:—as if the latter's real appreciation of a work of art were not infinitely more delightful because more true than the other's silly satisfaction. We do not mean that this applies to the paper before us, yet there is something of the sort in the tone of the concluding paragraphs:

"My object has been, not to lay down new principles, or to shake those already established, but simply to throw out suggestions which may enable us to ground our judgment upon extended, rather than limited views. . . . By narrowing our views, we run the risk of exchanging a natural for a conventional taste; we shall be led to regret that we have no longer that tendency to unqualified and unquestioning admiration which we possessed in our childhood, when we see the noblest works disfigured, to our eye, by some fancied disagreement with notions which have been studiously inculcated. We shall sacrifice our sense of the majesty of such buildings as York and Gloucester, to the idea that they are defective, from the want of high-pitched roofs and spires."

A Guide to the Architectural Antiquities in the neighbourhood of Oxford.
Part IV., published by the Oxford Society for promoting the study of Gothic Architecture.

THIS part completes the work, which altogether comprises an account of eighty churches within twelve miles of Oxford. The whole makes certainly a very valuable manual for Oxford students. The numerous plates, and generally good descriptions, make it also valuable to all

Ecclesiologists. We shall briefly notice some curious things in this part. In All Saints, Cuddesden, is a "lychnoscope" at the east end of the north aisle of the nave. It is a small window of one trefoiled opening: under it, divided by a transom from it, is a small square window. The writer says nothing of the presumed date of this. Some repairs, it appears, are undertaken, which the writer commends. We notice a good remark, (p. 295,) that the connexion of this church for six hundred years with the Benedictine house of S. Mary of Abingdon, will account for its great architectural merit. S. Matthew, Great Milton, has a post-reformation rood-screen. There is some discrepancy between the ground-plan and the description of this chancel, which, added to a want of clearness in the latter, makes us doubtful whether the (apparently) very curious south-west window is a "lychnoscope" or not. The writer of the notice of this church mentions, (p. 305,) a theory that the old church-builders always worked from east to west. This church has a Middle-Pointed clerestory of quatrefoils; the original Commandments over the chancel-arch, and an altar stone, 7 ft. 10 in. by 2 ft. 11 in. At p. 320 is an interesting view of a small late First-Pointed chapel, in the hamlet of Ascot, in Little Milton, destroyed in 1811. S. Catherine, Drayton, has a figure of S. Leonard, in stained glass. In S. Mary, Garsington, there is a "lychnoscope" on each side of the chancel. They are of two lights, transomed, with iron bars in the lower parts. One of them is engraved as a "low side window." There is a credence-table in this church. The clerestory is Middle-Pointed, of sexfoiled circles. The editors have inserted an inferior wood-cut of the exterior of this church, which rather spoils the volume. In S. Giles, Horsepath, there is a very rare thing: a detached font-like benatura, west of the south door. In the tower are grotesque crouching figures in bas-relief, said to represent one Thomas London, a bagpiper, and his wife, who built it. Mr. Derick, who accomplished some restorations in S. Andrew, Sandford, in 1840, added a "Norman" tower. Near this are some remains of a Mynchery. With much drollery a wood-cut of the 'pump-room' design for All Saints, Nuneham Courtney, is given at p. 364. It was built by "Simon, Lord Harcourt, in 1764, after a design of his own, which was slightly corrected by Stuart." S. Michael, Clifton Hampden, is an interesting church, beautifully situated. It has been restored under Mr. Scott; who has added a recumbent effigy of the late restorer; and a lich-gate, which is scarcely of the right kind. In S. Laurence, Warborough, is a leaden font: it has been badly restored and rearranged. S. Laurence, Toot Baldon, is a singular First-Pointed church: with narrow aisles, under lean-to roofs continuous with the nave roof. A curious trefoiled niche in the soffit of the eastern arch of the north arcade, just above the eastern respond, is supposed to be a chrismatory: a view of it is given. In S. Peter, Marsh Baldon, the place of the east window is occupied by a picture of the Annunciation. The south door of this church is square-headed trefoil. S. James, Cowley, has a curious "lychnoscope," a tall oblong slit under a broader square light. A wood-cut of this is given. We must repeat our opinion that the now desecrated hospital-chapel of S. Bartholomew is not fitted for modern imitation.

ECCLESIOLOGICAL NOTES.

S. Martin, Eynesford, Kent.—This very remarkable church stands rather remotely from any high road in the valley of the Darent. The plan comprises a broad chancel with round-ended apse of First-Pointed style; a short broad nave, with west tower, the shell of which is Romanesque; a south transept of First-Pointed; and a north chantry-aisle, and western porch of Debased work. The apse is the most singular feature: it is possible that it is rebuilt on Romanesque foundations, as it is clear from the remaining west door that there existed a Romanesque church. At present however it seems quite of First-Pointed, and has an unequal triplet of deeply splayed lancets with jamb-shafts and moulded hoods, all on a horizontal string. Externally the roof is sloped-off, and the three lights also rest on a string, not extending all round the apse but cut off beyond the outer lights. The altar—which has on its old hanging a cross-calvary embroidered properly in gold—stands detached just outside of the chord of the apse. South of the apse is a piscina with two orifices—one circular, one octofoiled,—in a fenestella with a finely moulded arch and shafts. The base is of First-Pointed character, the cap of Middle; thus indicating an early period in the transition. The chancel has on the north side two First-Pointed lancets, with hoods and jamb-shafts, each under a moulded arch of construction. At the south-west of the chancel is a curious “lychnoscope” of early Third-Pointed date. It is of two lights, each ogee-trefoiled, with a kind of quatrefoil in the head. The label, which has horizontal returns, is a scroll. This window has a plain transom; the lower part is now as low down as the external level of the churchyard. The chancel-arch is good, of two plain chamfered orders and a label, and piers of early Middle-Pointed detail. The south transept is a remarkable structure. It is First-Pointed, of small area, but full of windows. Its east wall has three equal lancets; the south wall three unequal lancets; and the west two equal lancets: all these lights being set on a horizontal string, of rather Middle-Pointed character. There is a small plain single piscina, and sedilia under a plain chamfered segmental arched head, in the south wall. On the outside there is seen a circle over the unequal southern triplet. Two stone coffins are lying in the chancel. The nave retains nothing of interest except a good Romanesque west door, now sheltered by a late porch. It is richly moulded with billets, chevrons, &c., and has the tympanum diapered in squares, each crossed diagonally in lines which separate four small rings. A pointed doorway is inserted. The north chantry-aisle is very poor with two roofs at right angles to the nave. The masonry is rude flint and rubble-work. The tower is square, probably ancient in its shell. It is surmounted by a broached spire.

SS. Mary and Nicolas, Etchingham, Sussex.—This church, take it altogether, is perhaps the most interesting in the county; and though many must have heard its name, probably few are aware how very curious a structure it really is. The Lords of Etchingham, it would appear, served under Edward III. and the Black Prince in their French wars; and one of them, Sir William de Etchyngham, seems to have brought back a foreign architect to his own manor, and to have employed him in designing the church which it was his intention to rebuild. The first view of the building gives a perfectly foreign impression,—whether you look down upon it from the wooded lane that leads onwards from Ticehurst, or whether you gaze up to it from the bridge that, at the bottom of the valley, bestrides the yet infant Rother. The walls are very lofty: the tower central: the roof of immense pitch: and the window-cills are very high from the ground. The date would appear to be about 1350, just when Middle-Pointed, in France, was beginning to Flamboyantize; and the windows of S. Mary's are anything but English Middle-Pointed, and not pure French Middle-Pointed, and yet cannot be called

Flamboyant; the mingled efforts of English workmen and a French architect, somewhat moulded by the influence of a transitional period, has resulted in the singular composition before us. The plan of the church comprises chancel, nave, two aisles, a central tower, a south porch, and an intended north chantry. Not one alteration in the windows has been made since the day of dedication. The arrangement of the altar is singular. The three or four steps leading up to it occupy the middle of the chancel, but do not extend to the north or south sides: on each side of them are two projections, richly paved, as was the whole sacristy, with small tessellated tiles; that at the north is without apparent use, that to the south serves as a platform to the sedilia. These are three in number, and of equal height; the shafts are four-clustered; giving, in their octagonal bases, warning of the approaching change, while retaining, in their circular capitals, traces of the earlier style. The tiles above mentioned are not of a very common description; they are blue, the devices being yellow, and principally consisting of complicated stars. Immediately to the west of the sedilia is a stone table, which may have served as a credence; but which, it has been not ill remarked, may well be supposed a receptacle for the *pains benis*, which form so conspicuous a figure in many continental rituals. If the architect were from the Diocese of Amiens, or that of Rouen, (and it is just from one of these dioceses that he may most probably be supposed to have come,) he would in all likelihood have bestowed especial prominence on this arrangement. On each side of the chancel are three windows of two lights; those on either side are all different. The stalls, eighteen in number, three in each return, are singularly beautiful; and their stone basement is pierced with quatrefoil air-holes. The rood-screen is poorer; it consists of a series of trefoiled lights: (and it is remarkable that, after the well-known character of French architecture, there is not a cinquefoil to be found in the chancel.) There appears to have been a double screen, the space enclosed between them perhaps being employed for the stairs. Before the high-altar lies the brass of the founder: a knight in the armour of the latter part of the reign of King Edward III. The legend appears to be this:

De terre fu fi et fourme, et en terre fu retourne. William de Etchyngham estoit nome: Dieu de malme ayt pitie. Et vous q' par ici passez pur l'alme de moi pur Dieu priez: q' de januiere le xviij jo de cy passai, lan nre Seignour mil trois cent quatre bint sept come Dieu volait ento my noct.

Though there may be inscriptions in French as late as this, they are not common;—and this tends to render the foreign character still more remarkable. A very small part of the canopy is alone left, and the head of the founder has been lost. But on a loose piece of brass, forming a very thick label, the following is to be read.

Este Willmus fecit ista eccliam de nobo reedificari in honore Dei et assumpto beate marie et sci nich'i, qui quidem fuit filius Jacobi de Etchyngham milis.

To the west of this brass is another, which represents Johanna de Etchyngham, (1404,) between her husband William, (1412,) and her son Thomas, (1444.) The figures of the father and the son are the same, and of course of the later date. And another Thomas de Etchyngham is commemorated in a plain mural brass fixed above the stone table that we have mentioned. On the nave we need not dwell so long. Both nave-arch and chancel-arch are of the poor late Middle-Pointed character, which is so common in this district of Sussex. The aisle piers however, of which there is one and two responds, are of much later character. The east windows of each aisle are very remarkable. They have very obtuse heads, are of three cinquefoiled lights, and have no other tracery than four quatrefoiled circles, arranged side by side. In the other windows, three on each side, square headed, and with two lights, there is nothing very remarkable. The west window, in the thickness of its

tracery, and its Flamboyantism, much resembles the eastern. The tower, which is high, and has a stunted spire, has nothing to distinguish it from many of its neighbours. Nor has the font, though elegant, and with a greater tendency to First-Pointed work than would be thought likely in such a church. When the reader has satisfied his curiosity respecting this church, we should advise him to strike southwards, and keeping the western bank of the willowy Rother, to pursue his walk to

S. Mary, Salehurst.—This church cannot compare in interest to its sister; but is not without its value. Consisting of chancel with north and south chapels, nave and aisles, engaged western tower, and southern and western porches, it probably (in all but the last anomaly) presents a *beau idéal* of the *de facto* theory of a modern church in a manufacturing town. The chancel is not short; but the nave is of prodigious length, consisting of six piers and two responds, including the tower arches. There is a First-Pointed clere-story, very poor indeed; as is also all the work of that date which occurs in the chancel. The east window is a fair specimen of early Middle-Pointed; and the west window a curious, but not very beautiful instance of Transition to that style: it contains five unequal lights, trefoiled immediately under the exterior arch. The west door is a singular example of a circular arch, in combination with very pure First-Pointed mouldings. The western porch is of stone, and (which is not uncommon in this part of the country,) groined; and perhaps dates about 1360. It might be difficult to find three other specimens of Transition placed so close as in the west end of this church; the door, transition to First, the window to Second, the porch to Third-Pointed. The northern (or Wigsell) chapel is a very fair Middle-Pointed building; and the southern a good specimen of early Third-Pointed. The piers are all commendable; but that arch which leads to the north chapel, very beautiful. In that chapel there is a canopied mural monument to one of the Harcourts which is worthy of attention. All these are Middle-Pointed. Many of our readers are perhaps acquainted with the font, and its base surrounded by Salamanders. The windows of the aisles are square-headed Third-Pointed insertions of two lights; but different on the opposite sides. There is an interesting monument to an Abbat of Robertsbridge, a stone incised with a hand holding the pastoral staff, which has been laid down, but unfortunately where it can be least seen, under the pulpit. The southern porch is one of those quaint wooden erections which may be of almost any date: it appears however coeval with the western; and the tower, which is late and embattled, is of poor Third-Pointed character, in its upper stages. This church, it is but fair to add, is greatly indebted, and will, we believe, be shortly more so, to the exertions of its present rector. The First-Pointed windows, perhaps architecturally the worst we ever saw,—supply some admirable patterns of stained glass.

Holy Trinity, Wensley, North Riding of Yorkshire.—This church has a chancel, nave with aisles, north and south porches, and a modern western tower. It has features of all three Pointed styles, but the exterior is not very prepossessing, though beautifully situated, and chiefly remarkable for some curious buttresses, of Third-Pointed character, charged with niches containing shields, and each surmounted by a small range of battlement. Several windows seem to be early Middle-Pointed, and the chancel is First-Pointed, having rather wide lancets, which are internally enriched with shafts and perpendicular bands of toothed mouldings. The east window is incipient Middle-Pointed, having five trefoiled lights within a pointed arch, and no tracery. The interior is solemn and venerable. The arches of the nave are of very noble proportions, and spring from lofty octagonal pillars, which stand free and disencumbered by piers—the original open benches remaining tolerably perfect. The east end of the north aisle is enclosed by a very rich screen forming a chantry chapel, bearing an inscription now partly oblite-

rated. This chantry is further remarkable from being formed into the family-pue of the Scropes, by the insertion of another wood screen within the original one in the time of James I. The later screen is gorgeous of its kind and resplendent with gilding and blazoned shields, and the pue is covered in by a kind of roof enriched with pendants. This may be regarded as a very early specimen of a pue. The chancel has an imposing appearance within, and contains the original stalls, the wood-work of which is fine and well preserved. The ends are enriched with figures of animals sedant, and in front are several shields with the armorial bearings of the Nevills, Scropes, and Keppells, also the following legend distributed in shields :—

Soli DEO honor et gloria. Henricus Riche.

..... M^o CCCCC XX^o VIII.

The south-west window forms a "lychnoscope," and has the lower part divided by a transom. On the south side of the altar are three equal First-Pointed sedilia with tooth-mouldings. On the north side is a sacristy with a chamber over it, to which the access is by a ladder. On a slab just in front of the altar is a fine brass of an ecclesiastic in sacerdotal robes of very fine execution, probably Flemish, and remarkable as being subsequent to the Reformation. The legend runs thus:—"Oswaldus Dyke jaceo hic rector hujus ecclesie xx annos reddidi animam 5^o Decem^r 1607. Non moriar sed vivam et narrabo opera DOMINI." Part of the rood-screen is now within the tower arch. The south door of the nave is good Middle-Pointed, having fine mouldings, trefoil feathering, and a high triangular canopy springing from shafts.

All Saints, Rothby, Leicestershire.—This is a small church, chiefly Middle-Pointed, consisting of a nave of three bays, south aisle, and chancel. The pillars are octagonal, tall, and graceful; over the arcade is a contemporary clerestory, of pointed windows, of two lights, the tracery varying in each. *Within* the aisle, at its eastern extremity, has been erected a simple, but graceful Third-Pointed tower, embattled, and with the row of quatrefoils prevalent in this district below. This tower rises one stage above the nave-roof, which at present is of low pitch, and affords no means of ascertaining whether it has ever been higher. Being built within the aisle, the western arch of the nave was filled up, and a smaller arch, leading to the tower, erected beneath; the clerestory window above is of course blocked, but remains otherwise perfect. The western façade, except the tower, is poor; the west window Debased; but the upper part of the front has been rebuilt still later, and a very poor window inserted above the one just mentioned. At the same time nearly the whole north wall seems to have been rebuilt in a very poor style; it would almost appear as if a north aisle had been destroyed, though no certain traces can be made out. The south aisle has two three-light reticulated windows, that to the south square-headed, that to the east under a pointed arch. The chancel retains its old pitch of roof, reaching a little higher than the apex of that of the nave; inside an unsightly plaister ceiling blocks up half the chancel arch, and has caused the destruction of the east window, the arch of which may be traced outside, while a miserable imitation of an early triplet is inserted below. To the south are two small reticulated windows of two lights; the western has its lower part transomed off for a "lychnoscope." The present font is an unsightly vase on a pedestal, not large enough for immersion: the ancient one, a rude one of Romanesque date, being sacrilegiously employed as a water-butt in the churchyard. This desecration was effected about eighteen years back, when the church was encumbered with pews. The south side of this church is eminently picturesque and in good preservation: the rest of the exterior is bad, and within the good effect of the beautiful arcade and clerestory is almost destroyed by the general air of neglect and desolation.

NEW CHURCHES.

S. John Baptist, Sudbury, Harrow-on-the-Hill.—This small church has just been erected by (in great part) individual generosity, with the co-operative approbation of the Vicar of the mother church, Messrs. Scott and Moffatt being the architects. The plan consists of a chancel with sacristy, (unfortunately at right angles to it,) nave, and south porch; the style adopted being Middle-Pointed, and the material, flint with stone dressings. The east window is of three lights, with the tracery kept very high; the chancel is moreover lighted on the south side by a single trefoil window and a two-light one to the west of it, the priest's door being interposed; and it has a single trefoil-headed window on the north side. The altar is of wood, with a small reredos, having the monogram illuminated. There were no chairs when we saw the church, and we trust that none are in preparation. The chancel, which is of proper proportions, though, we are sorry to say, not appropriated to clerks, is benched stall-wise. The chancel arch rests on corbels, representing angels: we very much wish Mr. Scott would spare us the needless repetition of angels with which his churches abound; as for instance at Clifton Hampden, restored by him, where they are found upon the bell-turret to the detriment of the generally simple character of that antique church. The pulpit stands at the south-east angle of the nave, and below it the desk facing north, with a letter-n-shelf placed angularly. The windows, three on each side, (which we do not commend,) are all two-light, excepting the most westerly, which are single. We may remark that the tracery is varied in the different windows, and that the iron-work is placed externally, which gives them a very real appearance. The seats are open, with flat book-boards. The roof is of a massy and simple construction, consisting of tie-beam, king-post, and struts. The westernmost bay of the roof, is supported upon most ungraceful wooden pilasters reaching to the ground, for the purpose of affording support to the belfry. This is a very infelicitous substitute for the massy timbers of some of our ancient churches, and is still more to be avoided, as it might be used to conceal iron. The arches for a future north aisle of four bays are turned in the wall, and are, as they should be, apparent both internally and externally. The west end is lighted by two trefoil-headed windows, a buttress being set between them on the outside. The font of stone stands before the entrance. The nave looks somewhat broad, still the whole effect of the interior is solemn and church-like. The church loses its simplicity externally by being roofed with alternate bands of plain and fancy tiles. The south porch of wood is very commendable, with the exception of the form of its roof, which at its eaves changes abruptly into an obtuse pitch, instead of sloping gradually off, thus breaking the line very disagreeably. We notice the same peculiarity in the other roofs of the church with regret, as it mars the external effect of this otherwise pleasing structure. The bell-turret is of wood, somewhat too ornate, and it is surmounted by a small shingled broach. On the whole, though there are points which might be amended, we are much gratified with this little building, and consider it a very praiseworthy attempt at reproducing a small village

church. It has far less of the mannerism of its architects than other of their works which we have seen. It stands close to the Sudbury station of the London and Birmingham railway.

All Saints, Harrow-Weald.—The first stone of the church which is to succeed the present miserable chapel at Harrow-Weald has been solemnly laid. We are sorry to see that Mr. Harrison has adopted the First-Pointed style, which is not improved by the windows having trefoiled heads. Is it too late to correct this?

A new church is in the course of erection at *Horton*, from the designs of Mr. Railton, in whose praise we can say but little. It is a huge pretending First-Pointed pile with stinted sacarium, exaggerated windows, and thin walls. The side lights, which are couplets, are banded together in a curious manner by blocks of squared Caen stone, which form common masonry to both lights, and give an extraordinary panelled look to the mass. At the east and west ends are portentous triplets. The buttresses have enormous gabled heads. Internally the church is as little satisfactory as outside. We find stilted bases, and preparations for plaister mouldings. The side windows too, which are externally splayed, have merely nine-inch internal reveals, the walls are so thin; there are cast-iron beams to hold the aisle roofs; that of the nave is of timber, and of a fair character, the best thing in fact about the church. There is a huge west gallery. We must not forget to state that there is a clere-story, and a western tower; we do not know whether or not this is to be surmounted by a spire. The western buttresses have their western water-tables curiously sliced off.

CHURCH RESTORATIONS.

Cologne Cathedral.—The following Report was read at the last general meeting of the Society for the Restoration of the Cathedral, held at Cologne, on the 25th of May, 1846. Though somewhat long, we have much pleasure in presenting it to our readers. Such a document in fact cannot be without interest and instruction for us, as showing the spirit with which our “phlegmatic” kinsmen have entered upon, and are pursuing this great national undertaking—and as giving us a better insight into the practical details of the system by which such a work is maintained. True it is, that we do not find sums from private individuals which will stand comparison with those towards an anti-corn-law league, or even a Cobden testimonial; but we have the gratifying sight of persons of all ranks and classes, from the Emperor himself to the scholar at the Mechanics’ Sunday School, contributing according to their means to a great and religious work, from which no return, in an economical sense, is to be expected. Here we see artists dedicating a part of the proceeds of their exhibitions and concerts, and manufacturers giving a percentage upon the sale of their goods in furtherance of this object; while numerous sister societies are forming around the central one in different cities and towns, and acting as so many channels to convey the necessary supplies into the general treasury. More is doubtless done in Germany in this syste-

matic way—more in England by individual enterprize, working less according to system ; neither are we sure that the same system would admit of being applied to the restoration of our own cathedrals. There may be practical difficulties in the way to make that which seems so successful in the one case, productive only of harm in the other. Still we wish to throw it out as a hint whether something of the same kind might not be attempted among us, with respect to Westminster for instance. At any rate the example of our neighbours in thus resolutely attempting what has been so long regarded as an impossibility, and the success which has attended their efforts up to this point are quite of a character to rouse something of a spirit of emulation among ourselves.

"FOURTH GENERAL MEETING OF THE SOCIETY FOR THE RESTORATION OF COLOGNE CATHEDRAL, MAY 26, 1846.

After the Vice-President, M. Berghaus, had opened the Meeting with a short speech, the Secretary proceeded to lay before it the following Report of the affairs of the Society and statement of its accounts.

The Committee of this Society fulfil to day for the fourth time the duty imposed upon them by its statutes, of giving to the annual elective assembly an amount of their management of the Society's affairs. When in March, 1842, they first entered upon their labours, it was far from being certain whether those hopes, which the spirited manner in which the idea of carrying forward and completing the erection of the Cathedral was taken up had encouraged, would after all be realized. Since then the success of this vast undertaking seems in a manner to be insured by the protection and co-operation of our gracious Majesty, the favour of many other sovereigns and princes, the active sympathy of our numerous associates, and the manifold efforts made in its support as well in other lands as in our own. The progress of the works answers to the widely extended influence your Society has by this time won for itself, and the vaulting in of the south aisles together with the arched portals of the north and south sides present the most decisive evidence of the favourable state of the affairs relating to our undertaking—while, at the same time, they make visible to all the real importance, the value and extent of the work, which has thus been recommenced. In looking back upon what has been already accomplished, it is a source of great satisfaction to your committee to be able to exhibit to closer inspection the internal affairs of your Society, its performances and its resources during the year just past. Like the previous years it bears witness to the loving zeal, and steady perseverance with which so many friends of the restoration both at home and abroad, individually and collectively devote themselves to its interests. The First General Meeting of last year, so full of joyful and friendly feeling, that it will be long before we lose the impression of it made upon our memory, attested the meritorious manner in which the members discussed and voted upon the various questions of interest which came before them. The alteration then adopted in the statutes, with a view to limiting the number of proxies in any one hand, has since received the sanction of His Gracious Majesty, and we shall therefore on the present occasion, in filling up the vacancies in your Committee by election, take advantage of the influence of this change.

The *Domblatt*, which since the first of January 1845, has at the decision of the Committee altered its form, and appears now as a monthly publication, will continue to be printed and circulated with the same promptitude by M. Du Mont-Schauberg, and in addition to this advantage a return of 114 thalers (£17) has thence accrued to the Society from the retail sale for the year 1845.

The Library of your Society continues to be increased by numerous addi-

tions, so that the catalogue now mounts up to some 142 numbers. Besides the parts already sent in of the very valuable work of D. Puttrick, of Leipzig, entitled "*Denkmale der Baukunst des Mittelalters*,"* we would especially note among the presents for 1845, the "*Denkmale des Baukunst vom 7 bis zum 13 Jahrhundert am Niederrhein*,"† by Sulpiz Boisserée, by the presentation of which the highly esteemed author has given a new instance of his attention to the Society.

During the course of last year new auxiliary societies have formed themselves at Bensberg, Keyenberg, Merheim, Overath, and Wahn-Heumar. The total number of societies in other places in connection with our Central Society amounts now to 117, of which 99 are formally incorporated with the central body, whilst seven work independently. The accession of the eleven remaining ones is still to be expected.

Along with these societies work the various restoration associations which have formed themselves in Cologne towards promoting the common end, and which contribute in various ways to increase the means.

The collections in Cologne and Deutz continue to be made in the ways hitherto practised at the instigation of the parochial clergy and the members of the Society especially devoted to the concerns of the restoration, and personally through the members of Committee. The result of last year's contributions, amounting to more than 15,000 thalers (£225), shows the continued sympathy of our fellow townsmen, especially when their liberality in other matters called for by the circumstances of the time is taken into account.

Although it were to be wished that the feelings of our youth in favour of the restoration were yet more actively called forth than has been the case, and a co-operative system established among them throughout our land in furtherance of this vast undertaking, according to a plan conceived by some approved schoolmasters among us, it is nevertheless very encouraging and deserving particular mention, that the elementary schools of our city have not been behind hand in the subscriptions once set on foot, and have again in the course of the past year sent in to the Central Society a sum of 122 thalers (£18); and that the contributions from several other schools, those, viz., in the circles of Bonn and Wipperfurth, in the decanate of Bergheim, in the district of Meckenheim, in Blatzheim, Brauweiler, &c., have amounted to an equal sum. Added to these is the respectable contribution just received from the Mechanics' Sunday School at Aix-la-Chapelle of 18 thalers (£2. 14s.)

The Cologne Art Union again this year interested themselves in the work of restoration having opened their exhibition for four days for its benefit, and forwarded the proceeds, amounting to 90 thalers (£13. 10s.), to the funds of the Society.

In like manner have the "Men's Vocal Society" of this city presented a stained glass window of mosaic pattern for the triforium of the choir, value about 180 thalers (£27), and, in addition, devoted to the cathedral works the sum of 85 thalers (£13), being one third of the proceeds of their concert. A similar window of equal value has been put up in the cathedral as a present from the various Restoration Societies in this place, and some friends of the restoration at Klütsch; and several other objects have likewise been presented. The oratorio performed in the Gürzenich on Good Friday, under the direction of Herr Capellmeister Dorn, procured a sum of 25 thalers (£3. 15s.), and it is to be expected that the contemplated repetition of this solemn and sacred music in future years will produce a larger return. A subscription list, it is well known, lies open in the sacristy for strangers visiting the cathedral. These subscriptions amount for last year to the sum of 113 thalers (£17), and may be reasonably expected to increase yet further as a friendly feeling

* *Monuments of the Architecture of the Middle Ages.*

† *Monuments of the Architecture on the Lower Rhine, from the 7th to the 13th centuries.*

towards the object in hand, gains ground and becomes more active, and in proportion to the growing interest and attention which the further advance of the works cannot fail to excite.

Individual members of our Society continue by their regular and ample annual contributions to evince their zeal and inclination towards this great work, and thereby animate the courage and activity of all who are associated to promote it.

Others in no less degree gain a very considerable addition to the Society's income by setting aside part of their well-earned profits: and thus (to mention names,) Messrs. Villeroy and Boch, in Mettlach, by the sale of the "cathedral drinking cup" from their earthenware manufactory, at 15 sgr., out of which they dedicate 4 sgr. to the cathedral, have been able to raise a sum of 140 thalers (£21), up to the 5th of November last year.

Along with these means which have accrued to the Society from the contributions of its members and the liberality of other corporations and friends of the restoration, Bavaria and the Society for the Restoration of Cologne Cathedral established in that country under the patronage of his Majesty the King of Bavaria, has sent in a contribution for the year 1844 of 28,000 florins (£4,600), similar to the years 1842 and 1843. The zeal with which Bavaria and her illustrious King continue to assist us in our vast undertaking must serve as a powerful example to the rest of our countrymen.

The last year furnishes the appearance, most encouraging for the future success of the works, of a greater degree of interest on the part of our princes. The example of his Majesty the Emperor of Austria, who presented us on our last anniversary with 8,000 gulden (£833), has not been without its effect. His Majesty the King of the Netherlands has made us a present of 1000 gulden (£84). His Royal Highness Leopold Grand Duke of Baden of 2000 gulden (£170). His Majesty the King of Hanover of 1000 gulden (£86). The illustrious Prince of Lichtenstein of 200 ducats (£96). All of these being signs of a favour on the part of these illustrious personages which still give hopes of the formation of an union among them for the promotion of the restoration.

Her Majesty the Queen of Great Britain and Ireland, whose visit to the cathedral on the 13th of August last year we ourselves had the honour of solemnizing, has put at the disposal of your Committee the sum of 3,500 thalers (£525), in the most gratifying manner, thereby evincing the high value she put upon the work we have begun, and upon the efforts which have been made by your Committee.

Upon the occasion of this visit from her Britannic Majesty, we had also the happiness of receiving in the cathedral our noble patron and beloved King, and the Committee considered it their duty then to present to him the Report of the operations of the Society during the three years it had been established, which he was pleased to accept with the most gracious expressions of satisfaction.

The results therefore of the last year's proceedings, now before us, correspond well with the expectations which were to be entertained from the progress of the works. That the increased interest in the object we have in hand has not been altogether commensurate with this progress, considering the great accession of adherents upon the first revival of the idea, is easily accounted for. Still an advance bearing some proportion to it has not been wanting. The means now at our disposal are already considerable: the ground gained has been very important. If we keep up the power we at present bring to the work, and if the associates and friends we already number persevere in their adherence, our eventual success in the restoration of our cathedral is a matter of certainty, and the Society will go on continually to extend its influence yet further in all directions. — From the "*Kölner Domblatt*," May 31.

S. Mary, Little Houghton, Northamptonshire.—The chancel has been recently repaired in a manner more creditable to the good intentions than to the judgment of those concerned. The church contains work of all dates, but almost all trace of ancient character has been long ago obliterated from the nave; the arcade,—the church has only a south aisle,—being demolished, the roof converted into a flat plaster cieling within, and a hideous construction of slates outside, and large round-headed windows inserted. The doorways, one Romanesque, the other Third-Pointed, and the First-Pointed font were spared. The chancel was of the transition from Middle to Third-Pointed, but the tracery had been removed from the east window. This is now supplied by a three-lighted one with reticulated tracery, of creditable execution, though the jamb-mouldings are scarcely satisfactory. The dripstone terminations are left in the block. The south side has its two original windows remaining: on the north is only one, more like a “lychnoscope.” The roof remains of that medium pitch, which is the least satisfactory of any: inside it is open, but of exceedingly poor design, and cieled between the rafters. The arrangements are well-meant, but are open to very serious objection. The sacrarium-rails are placed so far east as to leave the sedilia partly without, their place being supplied by two rich Glastonbury chairs placed on each side the altar, looking north and south. There is no screen, and the chancel *seats*, for they are not *stalls*, are of very poor design, and are so far from being returned, that they only occupy the space east of the arch opening into a small chapel at the end of the aisle. At the east end of this chapel is the organ, placed happily on the ground, but in a pue. Alongside of it against the wall, and looking west, are some very singular stalls, which we wonder were not placed in the chancel, instead of their present anomalous position. They are of the old ecclesiastical form, even to the retention of misereres, though these are not carved, and are very substantial, and in their way handsome, but the carving with which they are decorated is not even cinquecento, but of a still later character. The nave does not seem to have been touched, as the pues, reading-pue and all, still remain.

S. Mary, Brington, Northamptonshire.—We rejoice to say that the aerial pen in *S. Mary, Brington, Northamptonshire*, which blocked up the chancel-arch has been destroyed, and Lord Spencer and his family intend to occupy open seats. We hope a screen may be supplied.

S. Mary, Dallington, Northamptonshire.—In *S. Mary, Dallington, Northamptonshire*, a fair reticulated window of three lights has been substituted for an Italian east window: and a square-headed one of Middle-Pointed design—a form very common in this locality—has taken the place of a Debased one at the east end of a south chapel.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE think it advisable to postpone the table of dimensions of French Cathedrals for the present. We take this opportunity of remarking how extremely important authentic tables of dimensions are. We shall always feel obliged for the results of personal measurements.

We are informed that occasionally in Oxford a funeral is preceded from the house to the churchyard by a mute ringing a small hand-bell.

We cannot do more in our present number than call attention, with high approbation, to Mr. Burns' "Anthems and Services for Church Choirs," of which five numbers have already appeared with an admirable selection of real Church Music.

A correspondent states that there is an ancient Romanesque church with an apse, between Dundee and S. Andrews. We had stated in our paper on the Ecclesiastical Architecture of Ireland, that the early churches in Scotland were not apsidal.

Another correspondent sends us a sketch of a curious piscina in S. Mary, Castle Ashby. The fenestella is ogee-headed, and cinquefoiled. At the bottom there are two trefoiled orifices: above these is a shelf, pierced for a drain, with a circular basin; and above this again the ordinary cruet-shelf.

We are glad to insert the following letter:—

"To the Editor of the Ecclesiologist."

"SIR,—In your last number you speak of "the east end" of the Savoy Chapel, whereas the building is a remarkable exception to the rule of orientation, being built *north* and south. Another peculiarity is that the two entrances (one of which is blocked,) are very near the altar. It is however quite possible that there was once an entrance at the south end. The absence of any distinction of nave and chancel may perhaps be accounted for by the fact that the chapel was domestic. The Third-Pointed parish-churches of London and its vicinity seem, however, to have been usually without any other distinction than the screen.

"The following venerable reliques of ancient churches are not mentioned in the article, 'Ecclesiological London.'—(Others are named in the Papers on the Crypts of London, in the Transactions of the Cambridge Camden Society.)

"S. Mary-le-bow,—the crypt. 1087.

"S. Bartholomew the Great,—the west door of the nave. First-Pointed, with the tooth-moulding. Also some remains of the cloisters.

"S. John, Clerkenwell,—the crypt.

"S. Ethelburga, Bishopsgate Street. Third-Pointed.

"S. Helen, Bishopsgate. Third-Pointed. With several very curious monuments.

"Holy Sepulchre, Snow Hill,—the fan-vaulting of the porch.

"To these may be added:—

"Lincoln's Inn Chapel. (Inigo Jones.) 1620.

"S. Alban's, Wood Street. (Wren.) 1685.

"All-Hallows the Great and S. Peter, Cornhill, have wooden rood-screens.

"It is probable that nearly all Wren's churches contain fragments of earlier date. S. Andrew's, Holborn, has Third-Pointed arches under the tower.

"Within the last two or three weeks, the chapel of S. Bartholomew, at Kingsland, has been totally destroyed. It was of very small dimensions and of very late Third-Pointed architecture. I fear the site will be desecrated.

"S. John's Gate is under repair. The funds, it seems, will not allow a perfect restoration, but it is hoped that the works in progress will preserve what remains for better days.

"You are probably acquainted with all the buildings I have mentioned. The above brief and unconnected notes may nevertheless serve to remind you of some which might otherwise have been overlooked. If they should prove in any degree or in any manner useful, my end is answered. If not, I know you will give me the credit of good intentions.

"I am, Sir, Yours very truly,

" G."

We are afraid we shall not be able to comply with "a Churchman's" wish.

Received:—"H. S."; "R. N. R."; "A Member of the House"; "A Lincolnshire Incumbent"; "J. W. H."; "A Subscriber"; "M. N."

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LI. — SEPTEMBER, 1846.

(NEW SERIES, NO. XV.)

THE FRENCH ACADEMIE AND GOTHIC ARCHITECTURE.

THE number of the *Annales Archéologiques* for June, which we have received, through some neglect of the booksellers, since our last number was published, has brought before us a circumstance which we feel bound to notice to our readers, without delay and prominently, because we think it one of the most important of the occurrences of the day, and expect no inconsiderable results from it.

The Institut of France, through the Académie Royale des Beaux Arts, has committed itself to a strong opinion against the revival of Pointed Architecture, and an official paper has been put forth to this effect bearing the signature of M. Raoul-Rochette, its secretary. M. Didron has not failed in his duty on this emergency. The next number of the *Annales* which followed the publication of this document contained a long, clear, and convincing reply from M. Viollet-Leduc, and we are glad to see that the editor announces, in his number for July, that the subject is causing great agitation among the French ecclesiastics, and he prints an additional critique from the pen of one of them, which is well worth publishing.

To us this movement of the Académie seems wondrous strange. We are at a loss to assign motives which could induce persons, whose position implies the character at least for taste and learning, to come forward in support of so obviously a falling cause as that of *Classical architecture*. There is a Quixotism which one sees occasionally about literary men, that, having been accustomed to lead the public, they come so utterly to despise its taste and its knowledge, as to lose all caution about what they propound. This, with the desperation of those who find the public attention occupied by a new generation which has other views than theirs, and which, instead of listening with deference to their traditional lore, will continually be asking impertinent questions, may account perhaps for an attempt to crush the revival of Pointed Architecture even in its own peculiar sphere,—the temples of

Christian worship,—which bears much more the character of the romantic valour and impetuous charge of the military of France, than of the cool sagacity and clear accuracy of her philosophers.

That the question is in fact settled, we can have no doubt; how far the documents before us are conclusive respecting it, we purpose to give our readers some means of judging for themselves. So rude an attack as this will doubtless bring out all the power which is enlisted on the side of Christian Architecture, and give it a triumph more complete as well as more gratifying from the obstruction.

We trust that if we enter into a short review of the state of things here, comparing it with that in France, we shall not be supposed to intend anything hostile. We should indeed be deeply grieved if our humble efforts to aid them in their noble defence of our common cause should be construed into anything like disrespect or unseemly triumph. Our object is rather to show what has been effected here by the perfectly unembarrassed action of public opinion, neither hindered nor advanced by Government influence, but depending solely on the conviction which sometime or other follows the statement of truth. We desire to claim no merit for originality or priority; we merely wish from the past to draw an augury for the future, and to show what must be the result of this struggle in France, if only through the bounty of Providence, prosperity and peace are permitted to produce their natural effects; and we desire to draw out to their ulterior consequences the truths which we hold in common with our French friends. Our object is not to show that the English people is more easily persuaded than the French Institut, not to claim the first place, but to take our part in the contest and obtain reciprocally help for the future.

Non ego nec Teucris Italos parere jubebo,
Nec mihi regna peto; paribus se legibus ambe
Invictæ gentes æterna in fœdera mittant.

In England we think we may say that the question of the employment of some form of mediæval architecture for new churches has been now for some years settled. Five years back, when we commenced our labours, there were still a few Classical designs executed in London; now they are banished to the unfashionable parts of the world, the Provinces and the Colonies. We do not at present remember one, except the new cathedral at Antigua, and our readers will not fail to remember that we view the more fitting architecture for tropical countries as a problem not yet solved. While therefore we admit that the most perfect form of Pointed Architecture is not applicable to new climates, and have not as yet thoroughly worked out the questions of the modifications which it ought to undergo,* we must be forbearing in our censure

* There are certain principles of Christian art which ought to be all prevalent and permanent: those in fact which have a meaning depending on religion, and beyond and apart from mere considerations of art. On the other hand there are features of buildings which depend on climate and materials of the place, or time of construction: which not only may, but ought to vary under different circumstances. We do not appear as yet to be possessed of knowledge and genius sufficient to discriminate between these classes, and it is not difficult to see that in more cases the general effect depends on local peculiarities; for instance in high pitched roofs and large windows, which are suitable only to colder climates. If we compel our taste to yield in these respects, we are stopped again by the religious feeling which connects the high-pitched roof with the principle of verticality.

of those who see the difficulty and who employ a style which they think suitable in point of art, but which is defective in spirit, because it does not recognize the principle of verticality, which having once become a primary feature in the churches of a large portion of Christendom, ought not to be abandoned. Without it new erections must be unsatisfactory, and in old ones an effort of mind is requisite before the reasons which may fairly be advanced can account for its absence.

The architectural movement however in England has gone further than it has abroad; or perhaps we should say that it has had a different origin and has run another course. There has been no period of any length, since the Reformation, in which constructions either partially in the spirit of Gothic architecture or reproducing some of its details, have not been erected. The taste for the old art has been overborne, it has even been expiring, but it has never been quite smothered: a fact to which even Batty Langley's absurdities witness. The forms familiar to the learned and the upper classes at that period of their lives which they have doubtless considered the happiest, when they were studying at the Universities, could not fail to influence the constructions of their maturer years; and from the year 1762,* when Walpole's "Painting" was published, there has been a growing disposition to acknowledge the beauty of mediæval art. But, like many other signs of hope in the present day, we are disposed to trace the progress which has of late been made in a considerable degree to the writings of Sir Walter Scott: and whatever be his place among the chiefs of English Literature, he will we believe earn from posterity a higher praise than is ever the lot of any mere literary man, from the purity of his writings, and the lessons which his readers could not fail to draw from the truthful and attractive pictures he has given of those times which the grossness of a later age had treated with unmixed contempt. Following the fashion which he had a hand in establishing, Elizabethan and Gothic country-houses were raised throughout England, and more particularly we believe in Scotland,—many of them monstrous and grotesque enough, and even painful from their association or position. To take however the very worst case, where the house has been built in imitation of an abbey or church, or on the site and among the ruins of some ancient sanctuary, we should suppress the disposition to ridicule, and temper our sorrow at the profanation, by the hope which these attempts to ape our forefathers may afford us that before long we shall proceed to imitate them in far higher and better ways. There are however other and equally decisive symptoms of the change; the vast pile now erecting in London for the accommodation of the Legislature is a remarkable one: and if regard be had to its details rather than to its general plan, and the completeness with which the decorations generally are to be carried out, whether in sculpture, painting, or glass, it will appear to be one of the most satisfactory symptoms of the spirit of the age. We have also new prisons and Union poor-houses in sham Gothic. If plans are required for a new lunatic asylum, all the best are in some form of mediæval architecture, showing either

* In this very brief sketch we can merely mention the names of Warton, Bp. Milner, and John Carter, as deserving of our gratitude for what they wrote or did in the cause of mediæval art.

the direction of the taste of those of the younger architects whose powers of arrangement and drawing will eventually insure them success in their profession, or else the bias of those who have to decide: in either case we see a promise for the future. The new houses also and the ornaments of our towns are being brought back to the old forms. Where the generation before the last destroyed a picturesque market-house and cross, the present is putting up a conduit of mediæval work. In all these things we would deal gently with the faults that have been committed, and for the future strive to improve the victory which has been won by directing the renewed taste of the country solely to the best examples, to fitness for the object proposed, and where we may safely engage in it, to perfectibility.

It is to this work that we have been desirous to devote this magazine and the Society of which it is the organ: and we think we see that gradually and slowly, at least in churches, the architecture of the thirteenth and fourteenth centuries has been winning its way over the other styles. We have already recognized the merits of Mr. Pugin, and fairly, as we thought it right, mingled praise with censure. His works and his publications have much promoted this improvement in the national taste, and we are particularly indebted to him for the clear way in which he has drawn out and placed in contrast the principles of the different styles of architecture.

In France the case appears to be very different. The Académie is able to say, after vapouring on the state of the arts at present:—

“Is it suitable, is it even possible, to build churches which would be a singularity, a *bizarrie*, and which would form a most unpleasant contrast with all that is built, with all that is done around them; and which, by this very contradiction, when raised to the dignity of a building, would shock reason, taste, and, above all, the religious sentiment?”

It is plain that on the Continent the *Renaissance* has been more strongly established than here; there such statements as these may have some truth in them, here they would be simply absurd. In one thing they have the advantage over us; if their revival of Pointed architecture is more decidedly ecclesiastical than it is here, they will have no temptation to degrade and debase it by applying it to or receiving modifications from secular constructions.

The manifesto of the Académie entitled “Considerations on the question whether it be proper in the nineteenth century to build churches in the Gothic style”—which, after M. Viollet-Leduc, we shall for conciseness call the *factum*—appears to contain the principal arguments put forth in a debate on the subject in the Académie, and not to be the single and connected view of the secretary. M. Didron gives six questions, with short and pungent replies by himself, which were proposed by an Architecte Académicien to provoke the discussion; and it is stated that the opinion of the Académie was pronounced in so imposing a manner, in concurrence with the views of the author of the questions, that it became necessary to place on the archives a record of the discussion. These worthy gentlemen while agreeing to condemn Gothic architecture seem to have differed among them-

selves somewhat on details; the paper is therefore made up of scraps of speeches and essays, and affords capital materials for criticism, of which the defenders of mediæval art have made good use, and shown pleasantly enough the discrepancies between the Académie and itself, and the real weakness of this crushing sentence.

The Académie puts forward in the first instance the following passage complimentary to mediæval art:—

“The interest which the beautiful Gothic buildings of our country excite could not fail to find in the Académie numerous and eloquent interpreters; these buildings, of which the more perfect recall one of the greatest ages of our history, that of Philippe Auguste and Saint Louis, captivate to the highest degree the religious sentiment; they raise towards heaven the thoughts of the Christian who beholds their vast vaults; they please the imagination, they act even on the sense by the effect of their brilliant glass, where all the mysteries of the Church are shown sparkling with the beauty of the most vivid colours, and they realize thus to the eye and the understanding the image of that Heavenly Jerusalem towards which the faith of the Christian aspires. To judge them only by the impressions which they produce, impressions all of respect, of self-abasement (*recueillement*), and of piety, the Gothic churches charm and touch profoundly; and it is vainly that cold and severe reason exerts itself to destroy an effect which appeals to taste and the feelings.”

A distinction is then drawn between the restoration and the imitation of these buildings; the former is approved and the latter deprecated.

This distinction is more easily made on paper than in practice. We should be glad to see in which class the Académie would place the immense works now going on at Cologne; we cannot however conceive that they would forbid them. Is then all the art which must be mastered, and the experience which will be gained by such works as these, to be entirely thrown away? And do they think that peoples and Governments which have the liberality to carry these works on, and the taste to entertain the wish to complete them, will stop here?—that they will not erect other buildings on the model which they so justly admire?

The ordinary arguments against Pointed Architecture are next used,—that it has no claims to be considered necessarily and properly Christian, because it has not always existed since the foundation of our religion, and because it has not taken root in Rome;—Christianity has no need to form an art of its own;—its dignity would best be consulted by adapting to its use all that comes in its way;—the Académie would no more copy the Parthenon than it would the Sainte Chapelle;—it would not revive a dead art, it would create a new one. We have among us men who use the same language, occupying a place somewhat analogous to that of the Académie. Their works we believe have signally failed, not from want of genius,—we are anxious in this respect to do them the fullest justice, and would forbear any remarks which could be considered ill-natured. Their failure we believe to be owing to their having attempted a greater task than the genius of any one man was ever empowered to complete. Great changes of art take a long time to complete; many transitional forms must be created before perfection is gained; and these transitional forms, unless hallowed by

associations such as hang about the basilicæ and the different forms of Romanesque architecture, have been uniformly condemned; they possess neither the beauties proper to the forms out of which they were developed, nor of those to which they tend, while many of the faults of the earlier construction remain through the power of habit.

There is an unfairness that pervades the arguments in the paper before us, in that the Académie represents its opponents as mere copyists, while the adherents of Classical art are rather developing than imitating. The latter to be sure have had great names, and three centuries to prepare the way for them, and have to a certain extent systematized their work, and in some respects have departed widely from their models; we on the other hand have been working very much in the dark, and have not had time, either to improve or to debase. If however it be fair to judge Gothic architecture by its inferior statuary or the ages of its decay, and if we forbear to bring forward any instance of the ponderous erections of Classical art in its earlier forms, or the bad taste of its barbaric splendour in later times in the East, certainly none can blame us for reflecting on the multiplicity of styles now in use among us, the varieties one sees in the pitch of a pediment, or the decorations of an Ionic capital, and the grotesque towers, spires, windows, porticos that deform the churches built during the last hundred and fifty years, each designed to be as unlike to the rest as to the rules of good taste.* The truth is, that those whose ideas of architectural beauty are wholly bound up with Grecian forms, like M. Quatremère de Quincy and the Academicians, can never entertain any other idea than that of confusion in Gothic architecture because of their prejudices and their contempt of its origin; but the case is otherwise with such as are able to appreciate its principles, and are free enough from prejudices to judge of its ornaments for themselves, who are philosophers and not pedants, who look to simple rules of mechanical construction, not to arbitrary and conventional proportions and taste.

The greater part of the arguments employed in this "factum" have already been urged against us, and there is not much in them; we are not a little surprised to find it brought as a charge against Pointed architecture, that its constructions are too high in proportion to their breadth, that they are not sufficiently solid, and need to be propped up by flying buttresses and other supports which are compared to an immense scaffolding. We had thought that height and lightness were advantages, that unnecessary massiveness and rude strength were defects, and something worse when this waste of material was used as a sham to hide the real supports of the vaults within; perhaps one may allow that buttresses, like those of Beauvais, are heavy, and mar the effect of the exterior, but are we therefore to sacrifice for outward show the sublime effect of the height of that church? We have also, as the most charming of all odd things, the Protestant argument

* That a fancy still exists for queer ornaments, must have struck any one who has seen the projections, like nothing that we remember but gigantic smelling bottles, which have been placed on the roof of the Treasury at Westminster within the last two months.

brought up in France that the churches were built for another state of society, and are not fitted for the tastes and wants of the present age! We agree with our friends on the other side of the channel in astonishment at the absurdity of this statement: the Académie suffers in consequence some rather severe reproaches.

We must proceed however with our notice of M. Viollet-Leduc's paper. He commences with an irreverent quotation, which we feel in duty bound to notice, as the only thing that mars the pleasure his essay has afforded us. One who shows so much good feeling and is so obviously clear-sighted and well-instructed, would have easily found some illustration which could have as well marked his sense of the absurdity of the pompous pretensions of the Académie as the words of Scripture he has employed. A little further he repeats a *mot* of a member of the Institut, who observed after the reading the "factum," "ces messieurs qui défendent des dieux que personne n'adore plus, ressemblent aux païens du temps de Constantin." We need not repeat the ingenious mode in which he shows that one part of the "factum" contradicts another, and that the compliments we have quoted on mediæval art are utterly at variance with the published opinions of the present and late secretaries of the Academy, MM. Raoul-Rochette, and Quatremère de Quincy. We think our critic is sometimes unwisely severe: it is good policy to build up a bridge for a flying enemy, and we would deal with this confession more leniently, whether it imports a change of mind in the organ of the Académie, or is the acknowledgment of a change in the views of society generally. In either case, the result is sufficiently gratifying to make us generous. But we must proceed to give a specimen of M. Viollet-Leduc's style: after quoting a passage where it is said that it is impossible to make Gothic architecture accord with good taste, and that both the whole invention in it and the employment of ornaments, are capricious and arbitrary, with direct allusion to the charge of overloading the West fronts,* he compares this statement with the extract we have given

* We are not bound to defend all the peculiarities of mediæval churches. Doubtless architects were fallible and Bishops and Deans had their crotchets. We must distinguish broadly between two cases.

1. In Exeter cathedral a sort of screen has been placed over the western end of the cathedral, bearing no reference to the structure behind it; and something of the same kind occurs at Strasburg and Salisbury. In these cases the necessary construction of the gable and its adjuncts is not adorned; but a sort of covering is placed before it; which is as much a sham as anything that one has to blame in Classical work.

2. In other churches the statues which adorn the construction of the western wall and towers are more gorgeous than the rest of the building, or the towers are higher than the one in the centre of the cross, and so an unsatisfactory effect is created. We would gladly accept any meaning or excuse rather than suppose that these peculiarities symbolized an age whose object was rather to impress society with a feeling of awe than to edify the Church; rather to exalt the great doom of angels and men, than to exhibit the mysteries of Christianity; or to make more of the idea of admission into the Christian Church, than of the completion of its awful sacrifice. We would rather suggest that the greater height of the western towers at Cologne over the lantern at the intersection of the transepts may be owing to the difficulty of finding means in the latter position to support so ponderous a structure as a tower and spire commensurate with those of the west would necessarily be: and that in those churches—such as Wells and Lichfield,—where the proper and legitimate ornaments of the west front appear out of proportion to the interior, the reason may be that part only of a vast plan to adorn the whole cathedral has been executed. It must be remembered also that we know but little of the hopes and schemes which the founders of our churches entertained; that we view their works not as they designed them, but shamefully defaced. We must be restrained then from too severe criticism, by the fear of doing them injustice. M. Viollet-Leduc however gives an answer which is sufficient for the Académie, that the neglect of three centuries, and the false taste of the last two, guided by the Académie itself and its classical associations, have

from the "factum," expressing surprise that buildings which deserve such praise, should not be conformable with good taste.

"In fact," he continues, "what sort of thing must an art be, which it is impossible to justify by the laws of taste, and which yet charms by producing 'an effect which addresses itself to the taste.'"

"We entreat the Académie to resolve this problem for us: it is above our intelligence. But that is not all; M. le Secrétaire perpétuel affirms that all is capricious and arbitrary in the invention as well as in the use of Gothic ornaments of the 13th century; now arbitrary means, if I mistake not, what is done without law, without system. Well now, if we examine for a few moments a church of the 13th century, we shall see immediately that the whole construction is submitted to an invariable system. We shall see the Pointed arch adopted for all the arches, and for all the vaults; all the forces and thrusts thrown to the exterior; an arrangement which should leave in the interior the greatest possible extent of space. We shall see that the walls are nothing but simple filling up, mere partitions which carry nothing; that the buttresses and flying buttresses (éperons, arcabouts, contreforts,) which alone are intended to support the building, have always an appearance of resistance, of strength, and stability, which is satisfactory to the eye and the intelligence; that the light vaults constructed of small materials easy to raise and place at a great height, are combined so as to place the whole of their weight upon the piers; that the most simple means are always preferred, that the different ribs of the vaulting (arcs ogives and arcs doubleaux) traced uniformly by arcs of a circle, require neither waste of stone (?) (déchets de pierre) nor complicated plans for the arches (?) (épure compliquées) nor difficult sections (coupes difficiles); that all the parts of these constructions, independent one of another, though bound together mutually, compose a whole of an elasticity and lightness very necessary in buildings of such large dimensions. If we pass on to consider the proportions we shall see,—if it please the Académie des Beaux Arts,—that there is always in each building a relation between the breadth and the height of the aisles, (bas cotés,) between the height of the aisles and that of the triforium (galerie); and between the height of the triforium and that of the clerestory; that the relations of height and breadth are the same for the nave and the aisles. We shall see also, (and this belongs exclusively to this kind of architecture,) that the proportion of the human figure becomes a fixed law in it. Our friend and fellow labourer M. Lassus stated in the *Annales Archéologiques*, for April, 1845, 'whether the building be great or small, always and every where you will discover the results of the same principle, (the human proportion.) In the 13th century, the base, the capitals, the shafts, the monials, (meneaux,) the ribs, (nervures,) all the details in fact, are exactly the same in the great cathedral as in the simple country-church, and that because in all these buildings, man alone is always the unit of dimension (sert toujours d'unité,) and that man cannot grow larger or smaller. Truly one must be blind not to be struck with a principle so true, so just, and which causes our cathedrals to seem great because they are great, and our chapels small because they are little, so that all our buildings give with mathematical accuracy the idea of what they really are.' We ask, then, is there not here a system of construction and proportion? And if we pass on to the ornaments of the buildings of the 13th century, shall we not see that they are subject to two fixed laws, the first that

denuded the interiors of the churches, destroyed screens and rood-lofts, and prepared the way for the ravages of the Revolution. In England, we have much the same thing to complain of; though our screens and stalls usually remain, white-wash has destroyed the true effect of our interiors, and we have as painful and difficult a course to take to restore the beauty of our churches as our friends in France.

they shall imitate the local vegetation, the second that the dimensions of the ornaments shall invariably be governed by the dimensions of the materials of our country. Where is then, in all this, caprice and arbitrary arrangement?"

There is much of truth in all this, and our readers will pardon the length of the quotation. We had marked others, but our space compels us to forbear: in one he eloquently denounces the idea that it is possible to create an art,—an idea pretty enough in writing, but impossible in practice; and he shows that the attempt to do something of the kind by the Renaissance, has only resulted in a confusion of all principles by the attempt to unite those of different styles. In another he compares the buildings which have stood six or seven hundred years, notwithstanding the three centuries of neglect which the Académie confesses, buildings which are still in use, and still convenient, but which are said by the Académie to be wanting in the conditions which the science of building now requires, with new erections, perfect quarries of stone, and yet cramped together with iron, having a decoration suitable neither to the nature nor to the size of the materials, and built with all the sham construction and conventional ornament which are to be found in the modern imitations of Grecian architecture, buildings erected within his own memory, and yet wanting continual repair, because the nature of the climate they were to withstand, had not dictated the principles of their construction. And the defenders of such an architecture as this presume to talk about carrying us four centuries back, and ask what hand is powerful enough to bring a whole nation to this? . . .

"Cette main, c'est celle de la vérité; cette force, c'est celle du bon sens. It is not going back, to abandon buildings, which are neither ancient nor modern, unsuitable to our climate, to our habits, our national character, our religion, and our manners."

After remarking that the neglect the ancient buildings had suffered from the Académie, and those who governed public opinion in past times, was more likely to rouse the popular indignation than the imitation of them, he proceeds:—

"Do what you will, the people will always think themselves better baptized, better married, in a Gothic church, than in a Roman basilic; no, gentlemen, you will not stop this wave of opinion which is continually rising: the more you resist it the greater it will become."

M. Viollet-Leduc has also eloquent passages, which we would gladly extract, on the unfairness of the attack made on Gothic statuary in the "factum," and in defence of the combination of painted glass with frescos in the interior, an arrangement which the Académie pronounces impossible. He concludes his argument as follows, after stating that for the present it is necessary to copy, and that we must expect that much of what we do will be unsatisfactory.

"We do not say that we wish to render French architecture unchangeable: it would be madness to dream of it. We ask, that our architecture of the 13th century should be studied by our architects, but studied as our language should be studied; that is to say, so as to know not merely the words but the

grammar also, and the spirit. We ask that official instruction should follow this course, that the study of antiquity should become what it ought always to have been, Archæology, and the study of French Architecture of the 13th century, Art. We will not establish bounds for this; (no human power could do so); but commencing with an art whose principles are simple and applicable in our country, whose form is at once beautiful and rational, our architects will have talent enough to apply to this art the modifications required by new wants and customs. The principle being once taught, but without restrictions, let each one take his own course. In our country, in the centre of modern activity and industry, this national art will not be slow to make progress. You will begin by having copies, that is inevitable; it is even necessary, in order to know all the resources of Gothic architecture. We will say more, you will have probably bad copies; (it does not much matter that we have a bad building more or less); but the principle being good, and the art an inexhaustible source of instruction, the artists will soon comprehend its meaning; and their copies will then become intelligent, reasoned; and at last the national architecture, while it altogether preserves its unity, and its root, which is purely French, will be able to perfect itself as the language has already done. What is the duty of the Académie Française, gentlemen? It is not to teach us whether Latin is better than French or Sanscrit than Greek. It recommends, and encourages the study of foreign languages, but its duty is to preserve the treasure of our own language, it is that which gives it an immense importance, not only in France but in Europe. We speak no longer as they did in the 13th century, but nevertheless do we not always use the same language?

"We are not as yet in a condition to know what are the modifications which modern genius may bring into our national art; we must first be penetrated with this art, and to this end all our efforts tend."

The next sentence, with which M. Viollet-Leduc concludes his paper, contains a strong, if not ironical, testimony to the conservative disposition of the Académie; he says his only complaint against the age of S. Louis is, that an Académie was not then formed, for it would undoubtedly have preserved the architecture of those ages unchanged down to our times.

We must confess that we rate the advantages of free discussion and independent investigation higher than any uniformity or correctness that may be obtained by the exertions of Government or by combinations of men of science. The public will is both stronger and more correct if left to itself, when it takes its right course; and if it goes in any other direction, its aberrations, by their variety, usually produce a pleasing effect, if only prejudices and useless conventions be not fostered; the tendency to produce works of bad taste is small, for there is no natural disposition to what is evil in things of this kind, while the tendency to produce truth is great, through the expansive influence of good taste, the best outstripping and then absorbing the worst, the well educated, those less so, and the more liberal, the stingy. If we are left to ourselves, all these tendencies have fair play; if not, authority usually connects itself with prejudice, and the free taste which ought to guide the public mind, wastes itself in resistance, often fruitless, always painful, to authority which claims to be legitimate.

The passages we have quoted exhibit rather strongly the claim advanced by the French nation to be the inventors of the more perfect

forms of mediæval art; the time has gone by, we hope, when rival nations thought their honour concerned in such a question as this; we are neither disposed nor (we will confess it) prepared to dispute it; this only we will say, that we do covet a more enlarged acquaintance with continental architecture, in order that the broadest views of Christian art may be realized, and above all that the developements which must be made, and the changes due to the employment of materials which modern industry affords us, may take the same direction, and be made in harmony, through as many of the countries of the Christian world as enjoy community of art and feeling strong enough to admit of uniformity. But if this be a dream, at any rate any abolition of nationalism is valuable, either by disuse or general adoption; and there is no country so poor and mean as not to contain features deserving of study.

We must join in the apology which M. Viollet-Leduc makes for his recurrence in his article to many questions settled in previous discussions. We have in like manner trespassed on our readers; they will not however, we believe, blame us for forcing principles of such importance continually on their recollection; the very documents before us are at once the proof of the necessity and the aid for the task, and we must profess ourselves deeply indebted to M. Didron and to M. Viollet-Leduc, for their exertions towards the revival and purification of mediæval art, and cannot doubt that the resistance they meet with will secure to them a more signal triumph for our common cause.

FAMILY STALLS.

WE trust that the memory of the battle which we so long waged against family pews is not yet forgotten. We know that the trophies of our victory are ever increasing, that every year these domestic castles of John Bull's selfishness, with their well-stuffed cushions, and sleep-inviting nooks, armed chairs, and patent stoves, are yielding to the restorer's hatchet. Full many a church is assuming an apparently Catholic garb, with rich-stalled chancel, and uniformly-benched nave. To the merely casual observer, the battle might seem won; but to one who has a prudent dread of all too sudden changes, and who has a keenly-devout eye to the deeper proprieties of the Church and Christian worship, the prospect will appear far less pleasing; and such a person will have far too much reason to fear that after all the improvement is in many cases only skin-deep; indeed a severe critic may have to pronounce the evil greater, because it has superadded to its other demerits that of disingenuousness. There is indeed another light in which we may look at the matter, that of being one of the symptoms of our transitory epoch. And so undoubtedly it is, and this consideration has been sufficient to win a perhaps too long silence on our part. Sooner or later however we must have spoken out, and given our real opinion of that fashionable substitute for the old pew, which we can find no

better name for than Family Stalls. These are indeed all fair to look upon without; within however the case is widely different, for they imply all the same selfishness, the same vanity, the same unchristian pride, the same contemning God's poor in God's House, which formed the chiefest evils of the old pue system, and in a more aggravated form, superadding as they do the element of disingenuity, and indeed, we fear we must add, of real, though unconscious, profanity.

Ecclesiological research has proved that the chancel is the place for clerks (that is of those who take an especial part in the service), and it has also proved that ancient chancels were filled with stalls for their use, while at the same time war of extermination is proclaimed against family puees, and transepts and naves are disencumbered, and galleries thrown down. What in many cases do our adversaries do? Stick to their last worm-eaten pen? These would be very unwise tactics. On the contrary, we often to our surprise find ourselves flattered, praised, encouraged: "the taste of those Camden gentlemen" is pronounced "quite surprising." The lady and her blooming daughters really wonder that "that they had never thought of this before"; and the result is—an enlarged staff of clergy, and more numerous services, and frequent communions, and a church arranged accordingly?—We trust that we may live often to see such things; it would be unjust on our parts if we were not to acknowledge how frequently inward reverence has sprung into being with the growth of outward decency; still we should be deluding ourselves if we were not fully to realize how many times the change may simply be in forms, how often it may but be the off-shoot of personal vanity. The great family pue is swept away, and the smaller ones soon follow; the nave is filled with open sittings, while the graceful screen again spans the renovated church, and the sacred chancel is lined with elaborate miserere-stalls, and subsellæ beneath in due gradation of rank. This sounds very delightful, and it would be very delightful were we to learn that these stalls were the appointed seats of Bishops, Priests, and Deacons, and, we will add, lay-clerks, while the subsellæ were devoted to those children of the village (the future peasantry of England, the future fathers of families), who, as an incentive to and a reward of goodness were permitted in white robes to sing the LORD's Praise in His holy place. But if on the other hand the village Priest is banished to the nave, and the chancel is filled with the squire's family; if casual visitors at the mansion are to be accommodated in the sacred chancel, while the subsellæ are destined for the domestics of "the great house,"—a class of persons whose religious condition we fear, in too many cases, would make them most inappropriate denizens of such a portion of a church;—then we confess that we should consider the improvement in the church rather ideal and outward than real and substantial, and derive comparatively but little pleasure from its contemplation. And yet this is called church-restoration. Such a church may have been praised in the *Ecclesiologist* for its truly Catholic appearance, by some one who had visited it on a weekday. What we are most astonished at is, that the real profanity of such an arrangement should have been overlooked; that people should not have perceived that fitting up a chancel as if for clergy, and then filling it

with laity, was really mumming and playing at sacred things. Either Ecclesiology is a "sham," and there is no real sacredness in a chancel, or else such a usage is to the highest degree irreverent, and reprehensible. There is no mean between these two propositions. Of course we do not mean to say that none but those in holy orders are to sit in stalls. This would be to confuse the chancel with the sacarium. But to allow any but clerici, that is ecclesiastical persons, and those engaged in the active and immediate performance of the Divine Service, a place there, is to sacrifice the understanding to the eye, the substance to the shadow.

We may conceive it possible that the patron of the living may appeal to ancient constitutions of the English Church allowing those in his condition to occupy a seat in the chancel. But at the best they would confer a right upon him individually, and not at all affect his family, while the simple squire who was not patron could by no analogy deduce a right from such precedents. But even supposing (a question which we do not want to raise,) that this was a proper privilege for the days in which it was granted, every candid person will, we should hope, admit, that patronage has in these times acquired a very different and far less respectable character, since it has become a marketable commodity in place of a territorial heir-loom.

We need hardly say that we should equally grudge such an assumption of privilege on the part of that strange class of persons, lay-rectors, —laymen who have had the misfortune to succeed to revenues and rights solemnly devoted to THE LORD and His Service. We cannot however let pass this opportunity of raising our voice in protest against a form of the evil, which is the more distressing from its so easily admitting of a most satisfactory remedy. We mean the custom of Cathedral and Collegiate bodies, when they let the Great Tithes belonging to them, including the use and repair of the chancel in their lease; thereby creating in those very parishes, over whose spiritual welfare they ought to feel themselves bound by the strongest ties to watch, an anomalous and unecclesiastical despotism, which is too frequently exercised to thwart some zealous Vicar's exertions. How easy would it be for such bodies, when they renewed their leases, to reserve the chancels, and how satisfactory an evidence to all true-hearted Churchmen such a proceeding would be, that they were not unmindful of those high duties, for the fulfilment of which they were originally instituted. We are most happy to learn that the first College of Cambridge is beginning to bestir itself in this matter. We understand that an opinion has been pronounced from a most competent quarter, against the legality of lessees taking pecuniary advantage of their tenure of chancels.

We have spoken out strongly, because we are denouncing a great and growing mischief. We trust that hereafter Catholic architects, and Catholic church-restorers, instead of conniving at and encouraging this abuse, will do their best to prevent it. It will be time enough to think of building stalls, when it shall be no mockery to write over the screen that old line—

"Intra cancellos laicus ne quisque moretur."

ON THE PARISH-CHURCHES OF THE CITY OF YORK.

THE existence of distinctive features both in the architecture and arrangement of the churches in various districts and localities, has now begun to occupy in no small degree the attention of Ecclesiologists. It may therefore not be uninteresting to our readers, if we now bring before them some notice of the churches of a city which has preserved to an almost unexampled extent its ancient ecclesiastical edifices, of which, though often mutilated or neglected, none have been wholly rebuilt, and which, while they present some architectural features common to the country-churches of the neighbourhood, yet have a distinct character as town-churches, which has been comparatively little altered, and which can be very clearly made out.

The city of York, besides its splendid Minster, has twenty-three parish-churches still remaining out of a still larger number which once existed. Some of these have their original arrangement and their general architectural features well preserved: in others there has been great mutilation; in some cases the loss of an aisle, of a chapel, or even of a chancel: but the greater part are on the whole structures of good appearance and fair dimensions, and not one can be said to approach the meanness of the churches of some of our southern cathedral cities, as Canterbury, Winchester, Chichester, and Exeter. It will however be seen that with regard to form and arrangement, they have some points in common with other town-churches.

First, as to arrangement. The chancel in the York churches is generally most imperfectly developed, and in some cases, as in S. Crux, S. Martin-le-grand, S. Michael Spurriergate, and S. Michael-le-Belfry, can hardly be said to be marked at all. In most of the churches, the aisles are continued quite to the east end, even when the chancel is distinguished. Christ-church and S. Dioniss have lost their naves, so that the chancel with its aisles is the only portion available for service.

There are chancel-arches only in S. Mary Castlegate, S. Martin Micklegate, Christ-church, and S. Mary Bishophill Junior, in which last there is only a north aisle to the chancel. In All Saints Pavement, the chancel-arch seems to have been destroyed, and the chancel itself has been shortened to insignificance, in order to widen the street.

S. Mary Bishophill Senior, and S. Margaret have a north aisle only, extending to the east end: in the former is some slight distinction of chancel, but none in the latter. S. Maurice has only a south aisle. In S. Mary Castlegate, the aisles of the chancel seem to have been chantry-chapels; that on the south does not extend quite to the east end.

S. Cuthbert and S. Laurence are small churches without aisles.

Holy Trinity Micklegate was the Priory-church, and is in most respects an exception to the general character of the York churches. It seems to have been formerly a spacious cruciform church with a central tower; but the nave alone remains, the aisles being destroyed, and the tower constructed out of ancient materials.

The absence or imperfect developement of chancel is not however peculiar to York, and many of our readers will have observed the same defect in the churches of several of our large towns, though varying in some respects, and by no means universal. It will be seen in most of the churches of Norwich, in the ancient ones remaining in the city of London, and in several in Bristol, Ipswich, and Winchester.

In many instances this may be attributed to want of space, but it is remarkable that in York, in cases where the chancel is at all marked, it is sometimes nearly equal to the nave in length, as at All Saints North Street, S. Martin Micklegate, Holy Trinity Goodramgate.

Another peculiarity of frequent occurrence in the churches of most ancient cities, and much to be observed in York, is the irregularity of form arising from the lines of the walls and arcades not being straight or parallel with each other. Hence the different parts of the church are not rectangular, and a crooked appearance arises especially within, which may be particularly noticed in Christ Church, S. John, S. Mary Castlegate, and Holy Trinity Goodramgate. It occurs chiefly where the situation is confined, and the intention seems to have been to adapt the form of the church to the irregular lines of ancient and narrow streets.

In York, almost all the churches have towers at the west end, of which one distinctive feature is, that in nearly all cases the tower rises within the nave, upon arches opening to the interior. Sometimes the tower is engaged in the west end of the north aisle, as at S. Crux, S. Martin-le-Grand, and S. Mary Bishophill Senior, (which seems to be a modern arrangement.)

In Holy Trinity Micklegate, the tower is at the west end of the north aisle, but seems to be constructed of old materials in comparatively modern times. The only ancient tower which is not so engaged, is that of S. Mary Bishophill Junior, which appears to be of undoubted Anglo-Saxon origin.

There are but two spires now remaining, but one formerly existed at S. Dioniss. The two remaining ones, S. Mary Castlegate, and All Saints North Street, are nearly similar, but somewhat peculiar in their arrangement, rising from an octagonal tower set on a square basement, opening in the usual way by arches to the interior. This arrangement is not inelegant, and something resembling it may be found elsewhere in Yorkshire, as at S. Wilfrid, Brayton, and S. Mary, Masham.

There is a light and elegant octagonal lantern surmounting the tower of All Saints, Pavement, and a smaller one, which cannot be called a tower, over the west gable of S. Helen's; S. Michael-le-Belfry seems to have had a bell-cot over the west end now removed, and S. Maurice has only a wooden bell-turret. The present towers of S. Crux, S. Margaret, S. Martin Micklegate, S. Mary Bishophill Senior, and the finishing of S. John's, are modern.

Although aisles are almost always found in York, the clerestory is not universal, but occurs in All Saints Pavement, S. Crux, S. Martin Micklegate, S. Martin-le-Grand, S. Michael-le-Belfry, and Christchurch.

With regard to architecture, the Third-Pointed style is chiefly prevalent, though there is also a good deal of Middle-Pointed work. The two earlier styles are comparatively rare, and only found in portions.

The tower of S. Mary Bishophill Junior, has every indication of Saxon masonry, and has been already much noticed.

Of Norman work, the churches of S. Mary Bishophill, both Senior and Junior, have arcades within; there is also some indication of it in the west end of S. Maurice externally; and three very fine doorways of great richness and advanced in the style in S. Dioniss, S. Margaret, and S. Laurence.

Of transitional Romanesque are parts of Holy Trinity Micklegate, and part of the arcade of S. Mary Castlegate.

There are some First-Pointed arches in All Saints North Street, Holy Trinity Goodramgate, S. Michael Spurriergate, S. Mary Bishophill Senior; and some arches and a doorway in S. Mary Castlegate.

Of Middle-Pointed are several fine windows, especially in S. Dioniss, All Saints North Street, S. Martin Micklegate, and S. Mary Bishophill Junior, and considerable portions of S. Sampson, Christ-church, S. Helen, and Holy Trinity Goodramgate, though sometimes intermixed with Third-Pointed work. In S. Mary Bishophill Junior, are two curious straight-sided arches, which have mouldings apparently of this style.

There are several square-headed windows with tracery of this style, but of advanced character, as in Holy Trinity Goodramgate. There are others quite early in this period at S. Helen's, and S. Mary Bishophill Senior.

Of Third-Pointed are the entire churches of S. Michael-le-Belfry, S. Martin-le-Grand, S. Crux, All Saints Pavement, S. Cuthbert, S. Saviour, the steeples of All Saints North Street, S. Mary Castlegate, S. Helen, and the towers of almost all the other churches, which are for the most part plain, but those of S. Laurence and S. Martin-le-Grand have pierced battlements and pinnacles.

In all the churches several windows and external features are of this style.

S. Olave Marygate, is partly of this style and partly debased, especially the arcades, which are probably of the time of Charles II.

Another provincial peculiarity is the form of the piers, which in this city are very frequently without capitals. The arches sometimes spring from corbels, sometimes the arch-mouldings die into the piers. The character of these piers is not uniform, and it is not easy to fix the precise date of them. Those in S. John's may perhaps be First-Pointed; in S. Helen, S. Margaret, and Holy Trinity Goodramgate, Middle-Pointed; in S. Crux and S. Martin-le-Grand, Third-Pointed.

The octagonal pier is the most common, except in the First-Pointed specimens, where the form is usually circular, but occasionally octagonal, and clustered as at S. Michael Spurriergate. The arches are often irregular in shape and size, both wide and narrow ones running in the same arcade; sometimes all the arches of the arcade are low and small, as in All Saints North Street, and Holy Trinity Goodramgate; in other instances the arches are wide and well-proportioned, but often a

displeasing appearance arises from the irregularity of the arcades. At S. Michael-le-Belfry, which is clearly of the Tudor period, the arches are four-centred with panelled spandrels, and the piers formed of clustered shafts. In S. Sampson's the spring of the arch is very low and the piers short. The curious straight-sided arches in S. Mary Bishop-hill Junior have been already noticed.

The fonts in the York churches are generally of a very ordinary description; the greater part of octagonal form and quite plain, often of debased character. There is however a fine Romanesque one in S. Helen's.

The most remarkable and certainly the most attractive feature in these churches is the large amount of rich stained glass, which, notwithstanding the grievous neglect and depredations of the last century, still continues to grace their windows. Taking into account that which remains in the Minster, as well as in the parish-churches, there is not only no English city which on this score can be compared with York, but it may be doubted whether all the rest of England together can produce a greater quantity of glass of the same beauty. It is not easy to say from what cause York has been so fortunate, while in other cities the civil wars have allowed scarcely a vestige to remain; but, however much we may rejoice in the preservation of what still exists, it is painful to reflect that no small amount of fine stained glass has disappeared within the memory of persons now living, and that the imperfect state of some of the grandest windows must be attributed to culpable neglect and indifference. In S. Martin Micklegate some ancient glass was actually removed to make way for a wretched modern performance by Peckitt! That such should have been the case may surprise us, but it is only of late years, and we believe chiefly through the exertions of the Yorkshire Architectural Society, that a better state of things has been perceptible, and we hope that now an improved state of feeling has manifested itself, these beautiful and interesting specimens may be still more effectually protected from injury, if not restored to their former magnificence.

To give a detailed account of this splendid glass would exceed the proper limits of these remarks. Some interesting notes upon it were drawn up by Mr. John Brown, for the use of the members of the Archæological Institute, at the York meeting in this year, and it will probably be sufficient for our purpose merely to point out the most striking and valuable examples, which are as follows:—

All Saints North Street.—Many fine specimens both of Middle and Third-Pointed, especially two in the north aisle: one, called the "Bede window," in which the supposed events of the last fifteen days of the world are represented, with mutilated descriptions in rhyme: the other containing six of the works of Mercy.

S. Dionis.—The east window of the north aisle is Middle-Pointed, and filled with very fine coeval glass, though mutilated, and there are other specimens of glass of the same age, as well as some later.

S. John's.—The east windows of the north and south aisles have very fine glass of both periods, partly heraldic, and partly representing the history of S. John Baptist.

S. Martin Micklegate.—Several fine portions of Middle-Pointed glass in the nave, and of Third-Pointed in the chancel, but much mutilated and confused.

S. Martin-le-Grand has some very fine specimens of about 1450, especially the west window, which is very grand and unusually perfect, and represents the history of S. Martin.

S. Michael-le-Belfry.—Several fine late portions, but much injured and displaced.

S. Mary Bishophill Senior, has a few fragments which may be of the First-Pointed period.

S. Saviour has a large east window filled with rich Third-Pointed glass much injured and confused.

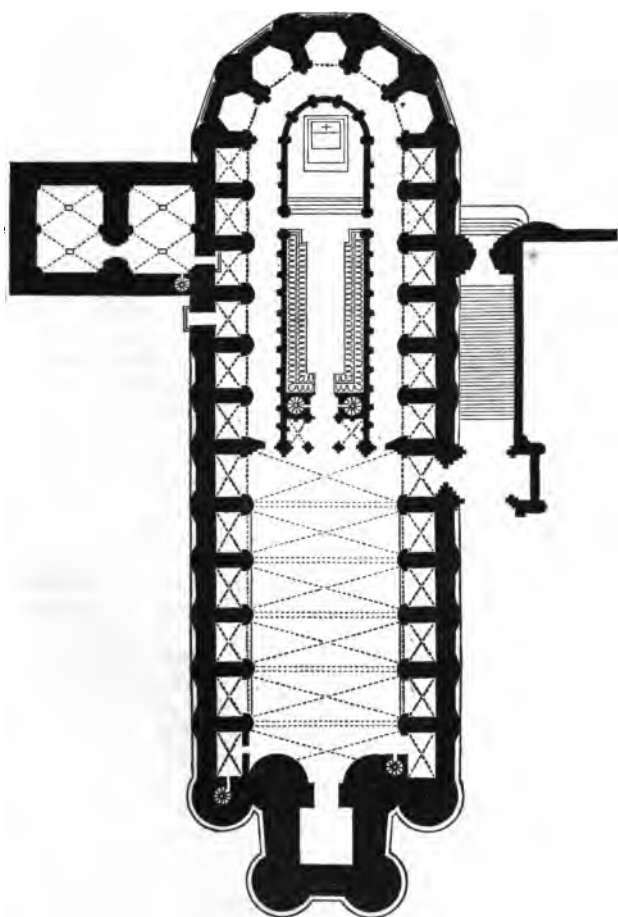
Holy Trinity Goodramgate.—The east window is of about 1470, and contains very fine glass with various subjects, especially the Holy Trinity, and in a very fair condition. Other windows in this church have fine specimens, some portions heraldic.

There are some fair specimens also in S. Mary Castlegate, S. Helen, and S. Michael Spurriergate.

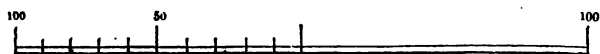
ALBI CATHEDRAL (S. CECILIA).

ALBI,* anciently Albia, or Albiga, is a city of Languedoc, situated on the Tarn, near the confines of Guienne. Early imbued with Christianity, it possessed from ancient times a Cathedral under the dedication of the Holy Cross and S. Cecilia, of which there are still some ruins. Albi in the middle ages acquired an unenviable notoriety, by giving its names to that strange outburst of outworn Manichæism, which seemed to threaten so much confusion to the Christian Church. It is however no part of our plan to describe this. In 1282, Cardinal Bishop Bernard de Castanet commenced the erection of a new and more magnificent cathedral (the one which still exists,) upon a fresh site, a spot of wonderful boldness, surrounded by precipices, and so near the Tarn, that like Durham, Albi cathedral does not possess a west door. On this platform the good bishop began to rear a stupendous Middle-Pointed church, of brick. The work however proceeded but slowly. In 1380, Bishop Dominic of Florence built the great south entrance with its noble steps. Bishop John Joffredi, Cardinal d'Arras, a prelate more famous for warlike deeds and diplomatic talents than for episcopal merits, painted the walls, and his successor, Louis d'Amboise, dedicated the church in 1476, in honour of S. Cecilia, (the dedication of the high altar of the old cathedral.) At length his nephew, Bishop Louis d'Amboise II., who succeeded him, achieved in 1512 the long work of 230 years, completing, (as his share,) the choir and rood-loft, and painting the roof. In 1676, the see of Albi was made

* We are not a little puzzled whether to write Albi or Alby. We never saw authorities more contradictory, e. g. The *Almanach du Clergé de France* adopts one form consistently in its prefatory tables, and the other in the body of the work.



ALBI CATHEDRAL.
(S. CECILIA.)



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Archiepiscopal, which it still continues to be, having previously been suffragan to Bourges.

The ground-plan at once shows this to be no ordinary church; solid and huge, it possesses neither transepts, nor aisles, but side chapels merely, of considerable size indeed, but excavated out of the immense thickness of the walls, while the choir and sacrum, surrounded by stone screenwork of most elaborate richness, stand in this vast chamber, detached from the side walls, and yet with 120 stalls, rivalling almost any other cathedral.

But we will commence with the exterior, which must be most striking. Let our readers imagine a huge apsidal church, more than 300 feet long, without aisles, standing on the brink of precipices, with side walls rising above them to the unbroken height of 120 feet, while at the west end domineers a vast square tower, 300 feet high, terminating in an octagon, not dissimilar in mass to, though far more solid than, those of Ely and Boston; and all this built of a dark brick;—and then they will have some notion of the church of S. Cecilia.

We have no doubt that the material has influenced the form of the buttresses, which unlike those of any other Pointed church are (in place of being rectangular) broad shallow segments of circles, having but one water-table and that very high up, those of the tower being nearly complete circles of prodigious bulk; while the two stories of large single-arched panels, which supply the place of windows to the more ancient portion of the tower, have semicircular heads. The windows, which unfortunately are not indicated in the plan which we have copied, are of three lights, (excepting those in the apse, which are of two lights,) and placed between these buttresses. If we may trust the lithograph, they are totally devoid of labels. Internally they possess the whole breadth of the chapels for splay; while the span of the vaulted roof is upwards of 50 feet.

The roof is of a very low pitch; but it, must not be forgotten that Languedoc is in the south of Europe. A small turret rises from the roof at the eastern part of the church. The cathedral is altogether conceived in a gigantic spirit, and, although from its exceedingly anomalous character it would hardly be safe to regard it a model, yet we must confess that, considering its material, it is architecturally speaking a legitimate piece of construction, and may in more ways than one afford valuable hints for the future developement of Christian architecture. The south porch, of the richest Flamboyant, with its steps leading up from the ravine must be an extremely striking feature.

Internally the church is not less remarkable. The chapels, each of which is approached by a lofty arch, in some degree compensate for the absence of aisles, while the monotony of so vast an area is completely broken by the choir, with its rood-loft and surrounding screens, of the most elaborate work of the third age of Pointed. The loft still retains the rood. We need not describe what is so clearly indicated in the ground-plan, only remarking what is not so manifest, that the rood-screen extends across the church, the aisles opening through portals, which are not indicated in the plan. Our readers will not fail to perceive how great a resemblance this choir bears to Basilican

arrangement, whether purposely or by accident, and from the circumstances of the church, we cannot tell. The side walls retain their frescoes of the 15th century, while the whole roof still glows with the paintings executed by Italian artists in the beginning of the 16th century. The effect of them is described as being wonderfully brilliant; all the vaulting ribs are gilt. Nor must it be forgotten that the vast window splays are also resplendent with colour. A remarkable Doom, which was painted at the west end, has been in part effaced by the erection of an organ. We beg to call attention to this position of the Doom, analogous to the one which that awful scene occupies in a Greek church.

The use of so many stalls as the choir of Albi contains is a curious question, as, according to the *Gallia Christiana*, the chapter consisted of only twenty-eight members, eight dignitaries and twenty canons, Bishop Dominic of Florence having reduced the canons from thirty-one to twenty-one. We should be glad of information on the subject of visitations, &c., in this cathedral. It is of course possible that Bishop d'Amboise may have intended largely to increase the chapter. At present the chapter consists of three Canons of Honour, (Bishops of other Sees,) ten Titular Canons, thirty-five Resident Honorary Canons, ten Non-Resident Honorary Canons, and sixteen Chaplains. The diocese is administered by four Vicars General, and the present suffragans of Albi are the Bishops of Rodez, Cahors, Mende, and Perpignan.

In our last number we gave the plan of Old Sarum. It may well be compared with that of Albi, from their curious dissimilarity and the manner in which each brings prominently forward a characteristic type of the cathedrals of their respective countries. We allude to the flat ends, and eastern chapels of our English churches; the apse, and radiating chapels of those of France. It is supposed that in those cases which exist of radiating chapels in England, as at Westminster, the altars were always placed as duly pointing to the east as possible, while in France they also radiated.

This magnificent church narrowly escaped destruction during the French Revolution. It is surprising that it should be so little known in England. Its reputation seems to have spread on the continent, as the *Conversations Lexicon* describes it, and honours it with engravings and a ground-plan, manifestly drawn from the same source to which we have betaken ourselves, viz: the description by M. du Mége, published in 1829, in Chapuy's series of French Cathedrals, with drawings by the latter. We have also made use of the *Gallia Christiana*, the *Almanach du Clergé de France*, and M. l'Abbé Bourassé's *French Cathedrals*. Our readers will observe that the vaulting has been omitted in the choir, in order to represent its distribution with greater distinctness. We are, we need hardly say, but little satisfied with a plan which omits the windows, and of course the rear-vault arrangement: those were however features that it would have been absurd to have attempted to supply on the faith of M. Chapuy's lithographs.

REPORT OF A QUARTERLY MEETING OF THE EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY meeting of the Exeter Diocesan Architectural Society was held in the College Hall, Exeter, July 30, 1846. The Chair was taken by the Ven. Archdeacon Barnes, D.D. The Report of the Committee was read by the Rev. P. Carlyon, one of the Secretaries. Amongst other matters touched on was a suggestion from a local secretary, that some short and plain instructions to Churchwardens, to be distributed through the local secretaries and deans-rural, would be very desirable. (The Committee are preparing to act upon the suggestion.) After the Treasurer's Report had been read, the following new members were proposed by T. G. Norris, Esq. :—

H. J. Coleridge, Esq., Fellow of Oriel.
G. Wollaston, Esq., Eltham, Kent.
Rev. R. Chichester, Chittlehampton.

Notes, with illustrations, of the church of S. Mary, Burlescombe, were presented by the Rev. T. Tanner, the incumbent, and some reduced drawings of stained glass from Exeter Cathedral, and a lithograph of the lettern in S. Thomas, were presented by the Rev. J. L. Furford. An interesting paper on the churches of S. Mawgan and S. Columb Major, Cornwall, was read by the Rev. P. Carlyon, M.A. The last named is a cross church, with north and south chancel-aisles of a late Third-Pointed character, and a western tower of the Third-Pointed style: the remaining portions, excepting the inserted windows, are of a very early Middle-Pointed character; the staircase turret is continued above the battlement, and is capped with a large pinnacle or small spire. This arrangement is unusual in Devon, but is rather prevalent in Cornwall, and its effect is very pleasing. The Rev. J. Clarke of Clayhedon then mentioned the intended restoration of his church. The parishioners have in this case unanimously voted a rate for reseating the church with free open seats.

The meeting then separated.

THIRD GENERAL ANNUAL MEETING OF THE LICHFIELD DIOCESAN SOCIETY.

THIS meeting was held at the Diocesan School Room, Lichfield, June 8, 1846, the Lord Bishop of the Diocese, President, in the chair.

The minutes of the last meeting were read and confirmed.

Nine new members were elected.

The Report, prepared and read by the Rev. J. L. Petit, Hon. Sec., was adopted and ordered to be printed.

Mr. Greene, Hon. Sec., read an extract from a letter addressed by

him to A. Way, Esq., Director of the Antiquarian Society, respecting the tomb and effigy recently discovered and restored in S. Michael's church, Lichfield.

The Rev. Prebendary Gresley read a paper on Sepulchral Brasses, illustrated by a numerous collection of rubbings from Brasses, chiefly in the counties of Kent and Sussex, which he presented to the Society.

Mr. Greene read a paper on Painted Glass.

Mr. Petit read a paper from E. A. Freeman, Esq., on S. Mark's (new) church, Great Wyrley, Diocese of Lichfield.

Thanks were voted to Mr. Gresley for his collection of Brasses; and his paper with those of Mr. Greene and Mr. Freeman were ordered to be printed in the Transactions of the Society.

The thanks of the meeting being unanimously offered to the Right Rev. the President, his Lordship was pleased to remark,—

"That having noticed the proceedings of this and other similar Societies, he was convinced they had exercised a salutary influence in promoting correct taste and a right feeling in matters connected with Church Architecture. During his Episcopate he had already consecrated a large number of churches, and was pleased to observe the improvement which was exhibited in the structure and arrangement of such buildings. He felt assured that the impulse given to the study of Gothic Architecture by means of this and other Societies would, for the future, prevent the erection of those unseemly and unchurch-like places of worship belonging to the Church of England, of which there were too many examples."

We make a few extracts from the Report, with which we are pleased, as laying down very clearly the peculiar duties of Diocesan Societies.

"The main object of such a Society as this is, or ought to be; not to uphold or propagate theories; not to form a Committee of taste; (for how can we dictate, when we are all mere learners?); not to undertake or assist in restorations, for which our funds are clearly unsuitable; not to establish an inquisitorial survey of the actual state of churches, with a view to their repair, an interference we have no right or authority to exercise;* but to collect and contribute examples and facts bearing on ancient Church Architecture. . . .

. . . . We need not remark that to form a collection of examples is not to be regarded as the ultimate object of our exertions. . . .

"It may be asked; what sort of drawings are most valuable? To a person wishing to describe a church which he had never seen, geometrical drawings, as elevations, sections, &c., would be most desirable. But a general perspective view, though insufficient for accurate description, may yet give an idea of a building which cannot be conveyed any other way. The value of such a view depends on accuracy of proportion, and on the choice of a point which shall fairly give the character of the whole. . . . Drawings of mouldings, and the sections of piers and mullions, are always important. . . . There is one kind of drawing which is often the most valuable of any, and requires neither artistic skill, nor any great exertion of patience, namely the ground-plan, which, as well as elevations, should be given to scale. The process of rubbing, by which monumental brasses are copied, is applicable to other objects."

* This of course cannot be interpreted to condemn the temperate exposure through the organs of the Society of scandalous cases of neglect.—Ed.

REVIEWS.

The Painted Glass Window in S. James's, Piccadilly. A Letter by MR. WARRINGTON, in the "Builder." No 181, July 25, 1846.

WE have but little desire to meddle with the private concerns of artists, and should therefore eschew any thing like partizanship, on the one side or the other, in those conflicts which sometimes disturb the serenity of their studies. This feeling might have induced us to pass entirely over a remarkable letter by Mr. Warrington, which appeared in the "Builder" of July 25, on the new window of S. James'. As however the same gentleman, in another letter which has appeared since in the same periodical, informs us that his motives in writing the letter in question were "a love of consistency and propriety in art, a love of justice devoid of any personal feeling individually," we feel ourselves quite exonerated from any such apprehensions, and adopt his motives *literatim* as our excuse for this short notice of his letter. Our object is simply to afford our readers data, whereby they may themselves judge how far Mr. Warrington, as exhibited by himself, is or is not endued with that essential quality in all practisers of high art,—taste. Mr. Warrington steps forward as the uncompromising advocate of landscape-glass in Italian architecture, with which he conceives the window in question ought to be filled, describing it as "so charmingly constructed for an expansive idea, that it would have inspired an Angelo, a Raffaele, or a Rubens, to a more than ordinary devotion." Such is the glowing language of Mr. Warrington's praise; his blame is no less emphatic, as when he describes the Romanesque mosaic border of the window, as being "the veriest glaziers-shopified frippery ever exhibited." After quoting several notable instances of landscape-glass, beginning with S. Margaret's, Westminster, and ending with Lincoln College Chapel, he continues, "some of which" (windows) "are *pictorially* beautiful, and all exhibit a practicability of properly adapting this art (still in its infancy) to high pictorial purposes, and consequently to Italian buildings." *Ergo*, 1. Mediæval glass was not pictorial, an assertion which we should have thought no lady-tourist of the present age would have ventured to make, but which coming from one who has rendered himself remarkable for the minuteness with which he copies the very defects of old glass, whether original or the effect of time and neglect, is truly astonishing; and, 2, the infancy of painted glass is to be found in the workshops of the Flemish painters of the 17th century. He goes on; "pictures, indeed, may and are being produced, as fine as on canvass, with the advantage of richer colourings, and worthy a place in the Royal Academy, or even the Vatican itself." We ever live to learn; in our ignorance we had fancied Mr. Warrington a plodding and over-minutely careful copyist of the rich, yet not to be imitated glass of Romanesque and First-Pointed days; he speaks for himself, and turns out a reformer, a Rubens-worshipper,

an uncompromising developer. But the conclusion of the letter must be quoted entire, and with it we take our leave of Mr. Warrington:—

“In conclusion, I beg to ask, how did our decorators manage at the time of the erection of these structures? Is not Whitehall and the dome of S. Paul’s an answer? How are our brethren abroad managing similar matters? Those who have seen the beautiful works of Overbeck and Henri Hesse, in the Bavarian Chapel at Munich, will be well able to answer,—‘as Inigo Jones and Sir C. Wren would have advised, as Rubens would have done.’ No Romanesque, no Mosaic there. In short, the idea of Moresco-Byzantine, or Romanesque, with pure Greek, or Italian, is, in my opinion, too absurd to deserve an argumentation on the subject. And, Sir, with a view to impede the wild progress of this wilder notion, from a love of consistency in art, together with a hope that I may at least provoke a discussion upon it, and consequently a consideration of the question ere other repetitions of this *mistake* take place, I raise this my voice, and protest against it; and thus upon my reputability [*sic*], experience, and judgment, upon principle and in practice, I pronounce on this work in question its utter condemnation.”

The Use and Abuse of the Church Bells, with practical suggestions concerning them. By WALTER BLUNT, A.M., a Priest of the English Church. London: J. Masters, 1846. 8vo. pp. 13.

THE tract is so short, and withal so very satisfactory, that we prefer to recommend it generally, than by extracting its more striking portions to interrupt its sale: and this although we might be unjustly suspected of having some desire of favouring our worthy publisher. The abuse of Church Bells in England is indeed a sad spectacle. It is really a melancholy contrast to reflect that with us they are too often devoted to celebrate steeple-chases, and contested elections, and political triumphs, while in another portion of the universal Fold they are solemnly dedicated and reserved, “ut ubicunque sonuerit hoc tintinnabulum, et cum clangorem illius audierint filii Christianorum, crescat in eis devotionis augmentum, ut festinantes ad piæ matris Ecclesiæ gremium, cantent ibi in Ecclesiâ Sanctorum canticum novum.” To those who are desirous of tracing the more recondite history of Church Bells, we earnestly recommend the posthumous treatise of the illustrious Father Thiers. The far more numerous class however who merely desire a plain answer to the practical question, “What am I to do with my bells?” may rest content with Mr. Blunt’s pamphlet.

Architectural Parallels, of the Twelfth and Thirteenth century. By EDMUND SHARPE, M.A., Architect. Part VI. London: John Van Voorst. 1846. Fol.

THIS part of Mr. Sharpe’s work contains ten plates, comprising, 1 and 3. The exterior of the east end of Howden church in its present and its restored state. 2. An interior section of the same restored. 4. An interior view of the north side of the nave of Bridlington Priory-church, exhibiting a very fine early Middle-Pointed triforium. 5.

Ground-plans of the east end of Rievaulx Abbey, and of the nave of Bridlington. We see very little use in thus cutting up a church like Rievaulx; a plan such as that which Mr. Sharpe gives, can have no ritual, and comparatively little architectural, value. 6. A perspective view of the remains of the triforium and clerestory at Rievaulx. This again is to our mind an absurd plate; Mr. Sharpe should have given all the three stories, and then brought out the details separately. No doubt the drawing looks very picturesque, and the summit of the arcade peeping up below throws an appearance of indefinite magnitude over the whole design, but this is not what we look for in the work of an architect. 7—10. Capitals and bases arranged in chronological order, the earliest of course being semi-Romanesque, and the latest early Middle-Pointed. The lithographs are extremely creditable specimens of provincial art.

Architectural Notices of the Churches of the Archdeaconry of Northampton. No. II. Higham Ferrers, concluded. Chelveston cum Caldecot. Hargrave.

THIS number contains a perspective interior of S. Mary, Higham Ferrers, looking east. How any one, who professes in any degree to admire this view, can tolerate a pewed area under any circumstances, we are at a loss to imagine. The next plate is one of the beautiful western doorway. There is also one giving the patterns and arrangements of the tiles of the altar-steps. The wood-cuts give us a very pretty sketch of Archbishop Chichele's College, the west front of the Bede-house, a general view and two details of S. John Baptist, Chelveston, and a view and five details from All Saints, Hargrave. The masonry of the Bede-house at Higham Ferrers is in courses of different colours; of a light freestone and a red sandstone. This mode of building, Mr. Freeman informs us, is not uncommon in Northamptonshire. The Bede-house seems to have served both for hall and dormitory: at its east end is its chapel, now quite ruinous. It was raised six steps from the hall, with a moulded arch, and an open screen: and had an altar and piscina. Under it was a crypt. A list of incumbents completes the very interesting account of Higham Ferrers. The Rev. G. A. Poole has contributed the notice of Chelveston-cum-Caldecot. The tower here is in the very remarkable position of north of the north aisle; and more remarkably still, all this north aisle has been pulled down except the part connecting the tower with the nave. The whole tower, of First-Pointed date, is curious, and deserves study. The church is too small, and the writer most judiciously urges the rebuilding of the ruined north aisle. All Saints, Hargrave, has a First-Pointed Tower, with a long transomed lancet for its west window. This church has received in Third-Pointed times an addition of a *Transeptal* chantry. How much the ideas of the architects of that style were corrupted! We are presented with a sketch of a rude mural painting of S. George, now whitewashed out. This series is certainly interesting and well-managed.

ECCLESIOLOGICAL NOTES.

S. Mary, Harrow-on-the-Hill.—This church possesses a Jacobean rood-screen, with the Holy Doors still perfect. The roofs, of the Third-Pointed age, are very fine, though that in the chancel unfortunately has perished. Upright figures standing on corbels support the timbers of the nave-roof. There is a parvise chamber over the south porch, of the Third Age, still retaining much of its polychrome. The west door and font are Romanesque, the arcade Early-Pointed, the remainder of the church (which is cruciform), Third-Pointed, and “beautified” in 1796.

S. Mary, Coddenhams, Suffolk.—The interior condition of this church, considered as a specimen of the pue abuse, is too melancholy to be fit for description in our pages. We shall confine our notes therefore to the fabric, which suggests some considerations of interest. The church affords a very fair elementary lesson in ecclesiology; the three styles according to the common classification being traceable, with sufficiently distinct boundaries, in its several parts. The chancel was originally First-Pointed. The notched heads on the label of the Priest's door (south side) and some remains of tracery in the adjacent windows are all that survives of this style. The church of that period was probably co-extensive with the present chancel, and so corresponded in size with several of the neighbouring churches. It has suffered from modern reconstruction towards the east end. In the Middle-Pointed period it would seem that the nave, aisles, and tower were erected to the westward for the first time, the then existing church being retained as chancel. There is a slight difference in the mouldings of the arches on the north and south sides, but that of the capitals is identical. The tracery of the windows is in general exceedingly good, being mostly of two orders, the outer order being the roll or roll and fillet; and there are no two alike. A comparison of the great west window (which is, by the way, for the most part painted black, besides having the organ in front of it,) with the east window of the south aisle, seems to suggest the kind of proportion which should be aimed at between windows thus related to each other. The pattern of the tracery is in general outline precisely the same, viz., the monials of the three lights crossing in the head, producing pairs of intersecting ogees, with the *vesica* included (the most *faultless* form perhaps for a three-light window of this period, and best adapted for symbolical glazing). But the double-feathering of the foliations in the tracery of the west window has the effect of preserving a uniformity of tone as to richness; the larger window without this addition would be meagre, owing to its larger proportions. It is worthy of remark, again, that two of the nave windows (the west and south-west in south aisle,) are perfectly plain, the monial simply diverging in the head. Windows of this sort are a well-known trap to neophytes in ecclesiology, as they immediately pronounce them “Early English.” But the identity of form as to the architrave and the external hood-moulding, are sufficient to assign these windows no less than their more richly traceried neighbours to the Middle-Pointed period. The question is then, what account is to be given of this disproportionate meagreness in the windows? It has been suggested, and as it should seem very plausibly, that the church having been finished by degrees, this particular corner of it was in the first instance furnished as to its windows in the plain manner above described; the intention having been to supply more elaborate tracery when funds should be forthcoming, but from some cause or other this was never done. It is certainly remarkable that both the windows are in exactly that part of the church

which would be the last to come in for a share in progressive decoration:—for such a work would naturally commence eastward, and proceed regularly westward; and accordingly in this case every window which lies eastward of these plain ones, on both sides of the church, has ornamental tracery. It may be suggested as a point for observation whether this conjecture is countenanced by similar phenomena in other churches. The Third-Pointed features of the church are the clerestory and north porch, and some inserted windows. It is remarkable that one of these in the north aisle exactly resembles those in the clerestory; so that it would appear that one window more than was wanted for that part of the church was made at the time, and that it was thought a pity to throw it away,—it being deemed no doubt an advance in art upon the Middle-Pointed windows, and accordingly one of them was thrust out, and this substituted for it. This is the more likely, that the number of windows on the two sides of the clerestory is very unequal, which would not perhaps be taken into account in preparing windows for it. The weather-moulding of the gable, where it was attached to the church, shows where the slope of the original Middle-Pointed roof ran. This church is an excellent instance of that very characteristic and pervading feature (for such we believe it to be) of Pointed Architecture, which may be called *περισσότης*. That odd numbers are suggestive of the Infinite, as *even* are of the Finite, is a psychological fact more certain than explicable. But in that fact we must doubtless find the solution of the predominance of odd numbers in the details of Christian Architecture, particularly in all such as are seen, so to speak, vista-wise; the effect produced or suggested in these instances being that of limitless extension. Thus, to take the example most in point, the case of roof-interiors. Were the number of bays *even*, a completeness of sum, and consequent idea of repose would be suggested to the mind immediately on becoming conscious of it. But the never-failing *odd* bay, and in like manner the odd arch, or pillar, or window, as commencing a new sum which is never finished, carries in it the idea of a reaching out into the Infinite. The number of bays in the nave-roof of this church is nine; nine and eleven are the most common numbers in Suffolk churches. The arches of the south aisle are four, and so at first sight form an exception to the *περισσότης* spoken of; but the north aisle having but three, the entire number is seven, and we cannot doubt that there was design in this. As there are responds, the piers are seven in number likewise, reckoning each pair of responds as one pier. The windows on the south side are in like manner four, on the north three, in all seven, or, taking in the four which terminate the aisles and nave to the east and west, in all eleven. The clerestory windows are seven on one side, and five on the other.

S. Mary, Lestingham, North Riding of Yorkshire.—This church has some very interesting features of early Romanesque work, though much spoiled by some most whimsical modern alterations and bad attempts at restoration of the original work. The church consists of a chancel and nave, the former having a semicircular eastern apse, the latter having aisles. At the west end is a small tower of much later date, having a sloping tiled roof. The most remarkable feature, and the only one untouched by modern barbarisms, is the crypt, which is of uncommon magnitude, and co-extensive with the whole church. It is divided into aisles by very short circular columns, having capitals of varied sculpture, and supporting semicircular arches. The east end of the crypt coincides with the apse and there is an ascent to it by several steps. Within the crypt is a square shaft forming a piscina. The interior of the church has been smartened up in a most objectionable fashion, and the arcades have been so altered that it is not easy to distinguish exactly their original arrangement, though the Norman character has been in some measure

preserved. But the most glaring innovation is the wretched, gaudy embellishment of the interior of the chancel, of which the apsidal form is completely obliterated internally, an Italian dome being raised upon it, supported by three arches ranged in a circle and lighted by yellow tinted glass! Two other windows are filled with blue and yellow glass, and those of the apse concealed by a large painting, executed by the late Mr. Jackson, R.A., a native of this parish, in whose honour this grotesque and unworthy paganism has been constructed, doubly to be regretted in so curious a church. The apse itself retains its original character, Romanesque windows with shafts and a corbel-table. The walls of the aisles appear to be Third-Pointed.

S. Peter, Pickering, North Riding of Yorkshire.—A fine church with features of every style and built of excellent stone. The plan is cruciform, but the steeple is at the west end. The external features are chiefly Middle and Third-Pointed, but the two lower stages of the tower are First-Pointed, having flat buttresses and plain lancets; the upper part of the tower and the spire are Middle-Pointed. The battlement is pierced with small apertures in the form of elongated quatrefoils, which have more of castellated than ecclesiastical character, but are found in Settrington, Winteringham, and other churches of the neighbourhood. Under the battlement is a wavy cornice, and a corbel-table of flowers and heads intermixed. The south porch has shields in the battlement. The clerestory and a chapel, south of the chancel, are Third-Pointed; the windows nearly all Middle-Pointed and much varied, but at the west end of the south aisle is a trefoiled lancet. The interior is grand and imposing; the arcades of the nave are Norman; the northern arches quite plain and having circular columns with square capitals; the southern have mouldings and spring from shafts attached to square piers. The arches to the transepts are rather straight-sided, and the clerestory is continued over them as far as the chancel. The chancel is left very open, and is of good Middle-Pointed work, but the east window has the arch but slightly curved; the other windows are without foils. There are three fine sedilia with beautiful triangular canopies, on shafts having richly sculptured capitals, and a piscina of corresponding character. These are placed further westward than usual, but in a line with the altar-steps. In the north wall is a square recess. There is a stone seat beneath the windows all along the north aisle. The font is circular, upon a cylindrical stem. There are two well executed monumental effigies in chain armour, one cross-legged, the other much mutilated. There is the usual failing of high pines in this church.

SS. Mary and Nicolas, Etchingham, Sussex.—In our notice of this church in our last number, we overlooked two or three points to which we desire to call our readers' attention. The position of the stone table on the south side outside and beneath the sacarium, is a confirmation of the conjecture that it was rather intended to hold the *pains bénis* than to serve as a credence. We omitted to state, that the eastern bays of the aisles which extend as far as the chancel-arch, are quasi-transepts, being separated by arches from the remainder of the aisles. We should not have forgotten the south porch of oak, a beautifully simple design, and one adapted for imitation. The barge-board describes a huge trefoil. The west window has been or was intended to have been longer. It is the most "Perpendicular" thing about the church. The broad west door with its continuous moulding is very characteristic. The visitor should not overlook the majestic yew at the south-west angle of the church. The windows contain numerous remains of painted glass, partly heraldic. The original pulpit-stone still bears the pulpit, which is of mean modern work. The font may be a vestige of the earlier church.

S. Andrew, Ayleston, Leicestershire.—This church has a very fine Middle-Pointed chancel, quite disproportionate to the nave, which with its arches is of earlier date, partly First-Pointed, partly incipient Middle-Pointed. At the west end is a tower of First-Pointed character, surmounted by a plain stone spire. The clerestory windows are as usual Third-Pointed, those of the aisles mostly of three lights, without foliations. The nave has on each side an arcade of Third-Pointed arches; on the north the pillars are circular, on the south octagonal, the hood-mouldings of the arches resting on corbels. The roofs are rather good in the nave and aisles, though of somewhat flat pitch; the spandrels are upon shafts of wood, and there is some tracery above the beams. The aisles are of good width, and though the nave is so inferior to the chancel, the general effect of the interior would be very good if the puees could be removed. There is the lower portion of a stone screen across the western part of the south aisle, and another near the east end of the same aisle, both very unusual and remarkable in such a position. The chancel arch is very lofty, having continuous mouldings and no shafts. The very noble chancel is loftier than the nave, and has a plain coved roof, and, excepting two large puees, is left free and unencumbered. The east window, which is of five lights without foils, is rather mutilated. On the south are four fine windows with foliations, and each of three lights. On the north only one window is left open, which has three trefoiled lights, without tracery; and on this side is the sacristy, which has small square-headed windows. On the south are three fine sedilia, ascending eastward, and included in one rectangular compartment. The mouldings are fine; the arches slightly ogeed, with double feathering and trefoil in the spandrels. There is a small piscina having a projecting drain with trefoil orifice. Some portions of the ancient wood-stalls remain, and there is a little stained glass. The font appears to be of First-Pointed character.

S. Mary, Barkby, Leicestershire.—This is a church chiefly in the Middle-Pointed style, of which it is a very good, though not rich specimen; some parts are however of earlier date, and the building has suffered a good deal from modern alterations. The plan is chancel, nave, and aisles, and western tower. The latter appears to be of the Transition from First to Middle-Pointed, and is crowned with a broach somewhat more advanced in the latter style. The tower is of four stages, the two lower of which are buttressed, the two upper, which batter, rise above the roof of the nave. The lowest stage has a well-moulded doorway of three orders; in the next, on each face is a broad lancet with jamb-shafts; there are no other windows below the belfry-stage. The windows here are of two lights. To the north and east the arch is round and has a monial simply branching into the architrave; the other two are Middle-Pointed, trefoiled, with a quatrefoil in the head. In all the monial is a shaft, and the jamb has three shafts on each side. The spire is supported by a corbel-table of trefoiled arches. It has only a single series of pedimented spire-lights of several patterns: one is of the same description as the belfry window last mentioned, but with the tracery managed in so different a way as to give them quite another character. The spire is however encircled by bands at two heights, which have quatrefoil panels, some of which are pierced for light. The nave and aisles are almost wholly Middle-Pointed, of four bays with octagonal pillars, except the first pier on each side from the east, which is a mass with two responds, with capitals apparently of earlier character, as though the church had been rebuilt from this point. The belfry-arch, which is First-Pointed, is blocked up. Both nave and aisles have low-pitched compass roofs, but modern and bad; the gables of the aisles almost conceal the clerestory range of four Third-Pointed windows which has been added to the nave. The aisles seem to have had originally distinct high gables, as the

window at the east end of the north aisle, a large Geometrical one of five lights, has been decapitated by the lowering of the roof, and its label worked into a square-headed form. The south aisle has a very good effect, being well furnished with strings and buttresses, and having a three-light window in each bay: one has had its tracery replaced by the tasteless form of monials crossing in the head without foliations, as has happened to many in this county; two are purely Geometrical, the most eastern is almost Flowing but retains some traces of the earlier forms. The south doorway however is very poor and much mutilated. The windows at the west ends of the aisles have been blocked, but over the south gable remains a curious ancient cross. The north aisle has also Geometrical and other early Middle-Pointed windows, one of very singular and not very graceful pattern. The chancel is mostly poor and partially modernized; it retains however a plain First-Pointed couplet on each side. The church is what may be called painfully neat, plaistered and scored, full of puses, some of them of a very disgraceful character, and with the pulpit and its accessories in the same irreverent position as at S. Peter, Syston. There are a great number of unsightly modern monuments of a family hard by, one of which commemorates among the usual allotment of virtues in such cases that the person commemorated "rebuilt the family mansion at a great expense." Another which says that "we shall never see his like again," represents Time hewing down a Corinthian pillar. Under the circumstances we should rather have expected to see some portion of Christian Architecture in that position.

S. Helen, Wheatthamstead, Herts.—This is a fine cruciform church, with a central tower; the whole built of flint and rubble, which is the usual material in Herts, and rough-cast. The roofs of the transepts are of very good pitch; in the chancel rather lower. The tower is First-Pointed, with a corbel-table under the parapet, and surmounted by an ugly *quasi*-spire of lead, which has somewhat of a Dutch character, and is most likely of the seventeenth century. The exterior, notwithstanding much mutilation and the addition of a bad south porch, has a venerable and imposing character. The chancel is spacious and has three fine lancets at the east end, with good mouldings and shafts internally. The south-east window is Third-Pointed, and contains three seats, and in its eastern jamb a piscina with fine canopy much mutilated. The other windows of the chancel have late Middle-Pointed tracery, and on the north is a First-Pointed door to the vestry with toothed moulding and shafts. The east window is nearly concealed from within by a modern reredos with a picture representing our LORD's Agony in the garden. The tower rises upon four lofty pointed arches, springing from clustered half-octagonal columns. There are apparently staircases on each side of the eastern arch, but only to that on the north is the door remaining within the chancel. The transepts are Middle-Pointed and have some good windows, several of which have rather remarkable flowered mouldings; that on the east side of the south transept has the jamb-mouldings continued to the ground, and evidently had formerly an altar to match it. The flowers in the moulding are singularly bold. In the same transept is also a piscina with crocketed ogee canopy. In the north transept are two brasses, each with a male and female figure; one with some quaint Latin verses, the other bearing the date 1520: also a huge Elizabethan monument to some of the Garrard family. In the south transept is also a large alabaster Elizabethan monument. The nave has an arcade on each side of three rather low pointed arches with octagonal pillars, and above them a clerestory of small square-headed windows, all deprived of tracery, except one of Third-Pointed character. The west window is Third-Pointed of three lights, and under it is a door with ballflowers in its moulding. In the aisles are some windows with curious Middle-Pointed tracery, and one

Third-Pointed. The font is a good one of Middle-Pointed character; the bowl octagonal, having in its lower part only a horizontal band of quatrefoils; below the bowl some foliage and the stem formed of eight clustered shafts with moulded capitals, below which are flowered mouldings. There are a few ancient bench-ends with poppy-heads. In the chancel is a little ancient stained glass. The church is in very bad order, and much encumbered with frightful pews. At the west end is a Jacobean gallery in which is a barrel organ. The bell-ropes hang down into the church itself, the tower being in the centre.

S. Lawrence, Barnwood, near Gloucester.—In this church there are two sedilia on the south side, and a shelf intended for a credence on the north, also stalls returned on each side,—a specimen of Catholic arrangement, which though executed in a poor style and at a bad period, must be considered as interesting and instructive. The church has First-Pointed arches within, but the exterior is almost wholly Third-Pointed, and chiefly remarkable for a large bell-cot over the east end of the nave, containing places for two bells.

Newstead Abbey, Notts.—The west front only still exists, of beautiful early Middle-Pointed. The church was about 186 feet long internally. Externally the west end was partly a screen, the aisles' walls having been carried up to the spring of the central gable, and then crowned with a flat crest table with a quatrefoil band. The tracery of the west window has perished. The aisle fronts are filled with fenestriiform panelling of geometrical design. Over the west window is a niche still containing the effigy of our Blessed LORD in S. Mary's arms. The west doorway with its central shaft is still perfect. The open buttresses are very beautiful. The remains of the old Cistercian building have been patched up in Tudor and again in modern-Gothic days, but the beauty of the First-Pointed cloisters and chapter-house cannot be destroyed. The eagle, of rich workmanship, was found in the lake during the last century, and is now at Southwell Minster, though, through neglect, the lessons are no longer read from it.

S. Magnus, Isle of Egilshay, Orkney.—This church is interesting, not only from its resemblance to the old Irish ones described in Mr. Petrie's book, but from its being built on the spot of the Martyrdom of the Saint in whose honour it was dedicated. It consists of a chancel, measuring externally 15 feet 4 inches by 14 feet 10 inches, internally 14 feet 8 inches by 9 feet 4 inches; a nave, 36 feet 2 inches by 21 feet externally, and 30 feet by 15 feet 5 inches internally; and a circular west tower, whose external diameter is about 14 feet 6 inches, internal 7 feet 9 inches. The height of the tower is 45 feet, and it converges towards the top. About 15 feet of it were taken down some time since; but in Dr. Hibbert's account of the Shetland Islands there is a sketch showing the tower entire and crowned with a conical top. The tower is entered by a door from the west end of the nave; above this are three windows placed vertically. The lower one appears to have been in reality a door, and to have opened into the chamber between the vaulting of the nave, and the external roof; there is a similar door from the conjectured nave-roof-chamber into that of the chancel. This seems conclusive of the nave either having been vaulted, or at least of the intention of so doing. There is however now no indication of vaulting. The chancel is vaulted; the vaulting being a plain nearly semicircular arch, the height of which at the centre is about 9 feet. Above this is filled up so as to make a level floor. The east end is square. There is no east window, but one on each side of the chancel, round-headed, and much splayed. In the nave there are a door and window on each side and opposite each other, the latter splayed internally. The church is built of the slaty stone of the country. The walls of the nave and chancel are made

of large flat stones set up on edge in the walls, the space between being filled with small stones, and very little mortar apparently used. The tower is built with small stones laid in tolerably regular courses. The tradition is that it was built before the church. The Orkneys were converted to Christianity in the eleventh century, and the illustrious S. Magnus suffered Martyrdom on this spot in 1104, according to Alban Butler. His fame soon spread through all the north of Europe, and there is still a church in London bearing the dedication of S. Magnus. There is an interesting account of his Martyrdom in the Orkneyyng Saga, where this church is mentioned. Therefore it must have been re-built or re-dedicated subsequently. The style of Kirkwall Cathedral, built about 1137, is described as new to the country.

NEW CHURCHES.

S. —, Old Street Road, London.—This church is in our opinion unworthy of Mr. Ferrey, and we are grieved that one who has achieved the degree of reputation which he has should be guilty of it. The plan comprises a chancel, nave with aisles under separate gables, and an attached tower in the south side and serving for porch. The style is First-Pointed, whilst the area is of a very limited extent, and the parts of the church are accordingly small. This condition would naturally call for very simple treatment. What is however the state of the case? It must be premised that the south is the show side. We shall take the exterior first. At the east end we find a rose of inordinate dimensions with a triplet below, the whole being quite Romanesque in conception, and in execution of course passing for very early Pointed. The side window of the chancel is a two-light, with a quatrefoil in the head approaching closely to Middle-Pointed. Under the eaves of the roof of the chancel on this side run in place of a corbel-table, a pendant range of tooth-mouldings. There are at the east end buttresses to the north and south, none however to the east. It might be reasonably anticipated that the side windows of the nave of so small a church in the First-Pointed style would be either single lancets or simple couplets, or two-light windows approaching Middle-Pointed. But what do we find? There is at Carlisle a curious arrangement, and one quite indefensible by argument, one of the proofs, in short, of the great imperfection of First-Pointed :—an arcade of four, of which the two external arches are higher and narrower, and consequently more acute than the others, and are left blank, while the two internal ones are pierced for light, the whole having the same effect in miniature as that of a building whose wings are higher than the centre. This device, which never would have been dreamed of except in a church of cathedral dimensions, has been pressed into service on this occasion, properly reduced to meet its new condition. Our readers may imagine the effect of so large a mass of smoothed Caen stone let into the squared rag which forms the staple material of the church. This is the description of the show side; on the other the tooth-mouldings are not to be found, and the problem of constructing windows which shall internally look like the Carlisle ones of the south side, is met by the insertion of lancets very wide apart, and banded as it were together by

a huge expanse of Caen stone. The nave gables are terminated with a fleur-de-lys. We cannot praise the corbel-table along the south side of the nave, which is moreover ungracefully cut into by the buttresses. Some way up the tower the nave windows are repeated, the arcade being made of five with three pierced lights; above this come three unmeaning quatrefoils, then an unsatisfactory corbel-table, and above that the spire, with haunches far too small. Internally, we find two chancel-arches; an unnecessary proceeding, and one which is highly blameworthy if, which we do not expect, the intervening space is not to be scrupulously stalled. We understand that the pulpit and desk are to come between the two arches. Why have the second arch, why not remove the pulpit, which might really lose very little room, and have a proper chancel? The internal mouldings are run in cement.

Holy Trinity, Paddington.—This new District church to Paddington parish has just been built near the Great Western Terminus, by Mr. Cundy. This is a church which, although not deserving of an architectural examination, may yet be very dangerous. It consists of a western tower with crocketed spire, clerestoried nave, aisles, chancel, developed though not of full size, and polygonal vestry. The style is Third-Pointed. It is externally a heap of misapplied ornament; battlements, finials, gurgoyles guiltless of gutters, panellings, &c., &c., all carved in good stone, figure in tasteless confusion. Internally, as is meet for so grand an exterior, there is a groined roof, a triforium, and lofty piers; these are however of plaister and compo: and the aisle-roofs being perfectly flat common cielings, we do not exactly realize the use of a triforium, unless it be for ventilation. At the west end the compo organ gallery mimics a solid rood-loft. The piers are as might be guessed stilted, and the seats have doors. Galleries extend round three sides of the church, and the prayer-desk looks due west. In atonement there is an elaborate stone reredos, and the chancel is paved with encaustic tiles. In one word the whole church is a combination of discordant and impossible elements,

πρόσθε λέων οὐκ ἔστιν δὲ δράκων μεσση δὲ χίμαιρα.

Such monsters are the inevitable birth of a transitional age like ours. They are very hard for us to bear, but still bear them we will, in the confident hope that they are the throes of the crisis, which may change an age of All Souls' and S. Pancras's, to one of Patringtons and Heckingtons. Only whenever we fear that our neighbours may be beguiled by them, and imitate them, loth as we are, we shall denounce them in pity rather than in anger.

S. —, Whitfield, in Glossop.—This church, not yet completed, has some points worthy of commendation, and if it had been built ten years ago would probably have been considered a wonderful work. The material is very good stone, and the situation rather picturesque; but there are many objectionable features. The style is First-Pointed, and the plan comprises a short chancel with vestry on the south, a nave with aisles, and a tower with spire engaged in the west end of the north aisle.

There is no clerestory, and the roof is covered with ugly blue slates.

The chancel is lower than the nave, but as usual too short, and the east gables, both of nave and chancel, are flanked by large pinnacles which have not a good effect. The east window of the chancel is a triple lancet, with continued hood-moulding outside, in which are introduced small balls of foliage having the effect of knots, for which there can be no authority. The chancel has no other window except one double lancet on the north, which is walled up. The nave has also double lancets of rather meagre character: there is no porch: the north door has an elliptical arch, with a hood on corbels.

The steeple is the most striking in the design, and is a fair and rather enriched First-Pointed tower with broach spire, recalling in its general effect that of S. Mary, Stamford. It stands in the north aisle, but projects beyond the line of the west front, has three ornamental stages; the belfry windows being double lancets with banded shafts; the two stages below them having smaller lancets, varying in their ornamental character. The arrangement of the buttresses is rather complicated: at each angle is an octagonal turret and pinnacle, and the spire has three tiers of canopied windows. The west end of the nave has in its lower stage an ornamented arcade, of which the door forms the centre, with good mouldings and banded shafts. Above is another arcade of smaller lancets, and higher still a circular window containing nine circles. There is a large octagonal pinnacle at the west of the south aisle, of which that portion which corresponds with the tower seems destined for some unknown use, and has a small window on the south, set very high in the wall, and surmounted by a gable, the effect of which is exceedingly bad.

The interior presents rather a good arcade on each side of the nave: the arches have tolerable mouldings and hoods with corbels. The piers are light, each composed of four shafts with moulded capitals and bands; which last seems to be a favourite feature with the architect of this church. Unfortunately there are galleries to the north, south, and west, the fronts of which are ornamented with First-Pointed arches. The roof is very poor, and the chancel-arch extremely mean. Over it is a lancet window. The prayer-desk is low and facing west, the pulpit has some First-Pointed arches like those in the gallery. The nave is fitted with open benches of deal, the ends of which have quasi poppy-heads.

It must be regretted in the case of this, as of so many other new churches, that with so much of good intention and some really good points, it should fall so entirely short of being satisfactory, when without additional expense it might easily have been made a really good church.

S. Michael, Heavitree, Devon.—This church was consecrated on Lammas Day, having been quite rebuilt with the exception of the tower. The new plan consists of a nave and aisles with a mere sacarium. The style is meant to be Third-Pointed, but some of the detail is of earlier character: or perhaps the idea attempted is Middle-Pointed but some of the details later. The church is built of Plymouth lime, stone with Caen dressings, but the masonry is unsatisfactory. The roofs, of stained deal, are all open: the nave-roof has principals and

collars, with arched braces resting on corbels. The chancel-roof in addition has painted bosses fixed on to the purlins. The seats are of uniform height: but some, being appropriated, have poppy-heads and low doors, and a moulding of oak surrounding the deal standards. There are galleries in the aisles. The pulpit is of stone, copied from that in S. Andrew, Halberton. A prayer-desk faces the congregation: but there is an eagle-lettern, worked by a mere cabinet-maker. The font, of unworthy design, is at the west end. The east window is filled with stained glass, by Mr. Beer, of Exeter, representing the four Evangelists. We cannot highly praise them. Of two memorial windows, one shows the Blessed Virgin Mary under a canopy; the other has scrolls horizontally on a diapered ground. We fail to see much proof of advance in this church. It would be fair for a few years back: now it ought to have been better. The architect is a Mr. Mackintosh.

S. —, Higher Bentham, West Riding of Yorkshire.—This church we would hope has not been erected within the last ten years, it being but a sorry specimen of a modern Gothic church, bearing a strong family likeness to many which were raised prior to 1840, when church architecture and church arrangement were generally ill understood. The plan is the usual short and broad nave, with an apology for a chancel, and a meagre west tower forming a porch. There is a marked regularity throughout, without one correct feature, while the beauty of the situation and the goodness and sober colour of the stone make us the more regret that a more worthy church has not been produced. It is not easy to say to what style it belongs. The side windows of the nave are of two lights without foils, and at the west end of the nave on either side of the tower is a wide lancet. The east window is a triple lancet and is brought down most whimsically low. The west window of the tower is a similar triplet, and to match that is a door with obtuse flattened arch. Most of the windows have hoods with corbels of curious design. The parapets of the nave are embattled, and have some strange *quasi*-pinnacles placed at regular intervals, each consisting of a kind of spear-head set on a ball. The tower has four pinnacles somewhat different, being surmounted with a kind of ball. The roof of the nave is of extremely low pitch, but covered externally with the stony tiles or flags of the county, which are very well adapted for church roofs. The eastern gable has a poor cross, and there is a coat of arms in the east gable of the nave. The interior, as might be expected, is unsatisfactory enough: the roof has a sort of plaster groining: the chancel-arch very plain and poor. There is a western gallery with an organ, and part of the space beneath it forms a vestry. The pulpit, with reading pue and clerk's desk, are on the north side of the chancel-arch, and on the corresponding side is an aristocratic pen perched on an elevation of several steps for the great grandee of the place. For other magnates are several comfortable pues occupying the eastern portion of the nave. For the humbler folk the western part has open benches. The east window is filled with bright coloured glass with a figure of our SAVIOUR in the centre light, but by no means of good quality. We could not discover any font.

CHURCH RESTORATIONS.

All Saints, Wigan.—Very extensive works are in progress in this church, which is well known as a large and much mutilated specimen of a late Third-Pointed town-church; poor in its original architecture, and utterly spoilt by pews and galleries, for which a church of this type affords so fatal a facility. The first step in the work of restoration was taken in 1846, when Mr. Leigh, its proprietor, pulled down a gallery near the chancel-arch in the north aisle. Soon after this a gallery holding the organ, in the place of the old rood-loft, was removed, and the choir pulled down with a view to rebuilding. It is purposed to rebuild from the ground the chancel, with its clerestory, and its aisles, and to restore the chancel-arch which was destroyed during the great rebellion. It will be fitted up with stalls for the clergy and choir. The organ is to stand in the north chancel-aisle. The rood-staircase, which remains, will be made available for the pulpit, on the north side. The south chancel-aisle will be parcelled off as a family chapel. With respect to the nave, it is purposed to pull down and rebuild the clerestory and the west wall, and to repair the aisles. We hear that the poor take the greatest interest in this work, which we are sure must be reward enough for the zealous undertakers of it.

Holy Trinity, Hull.—The nave of this magnificent church has been fairly restored. The pillars are freed from whitewash, and their capitals gilded; the cieling being coloured blue with stars of gold, at a very great expense. A new pulpit with canopy, &c., in Caen stone has been set up at a cost of £400. The font has been moved back to its proper place; and an individual has presented an eagle-lettern. Open benches of carved oak with poppy-heads have been introduced in the room of pews. The screen is to be coloured and gilt: part of which is already accomplished. Unfortunately the organ still stands at the west end, and forms below it a kind of vestibule. Still more reprehensibly the new benches are sold and let. Consequently the poor are excluded from all the better seats. However, daily service has been revived; the offices are said in the ecclesiastical tone; and the worshippers increase. The church, by its new arrangement, holds 1800 persons.

S. John's Gate, Clerkenwell.—It was reported in the public journals a short time since that this ancient remain of the Hospital of S. John of Jerusalem was in progress of restoration. After such an announcement, it is with surprise that we find the operations confined to rebuilding the parapets in brickwork, and pointing the stonework where it is not too decayed to render such treatment impossible. We suppose that the smallness and character of the works in question must be attributed to want of funds. However, although it is a disappointment to see what is really meant by "in progress of restoration," it can but be a subject of congratulation, that in this instance a re-instatement of the architectural features of the building, with paltry materials such as the limited funds would have compelled the adoption of, has not been attempted. Too often in so-called restorations, effected under similar circumstances, ancient work is disguised with plastered battlements and fragile string-courses, and all the

original peculiarities of form and detail removed. S. John's Gate, when the scaffolding is taken down, will appear as it is represented on the title-pages of the "*Gentleman's Magazine*," and it is to be hoped that now the endurance of the fabric is secured, but a short time will elapse before sufficient money will be raised to thoroughly restore this only remaining Monastic gateway in London, and to apply it to some better and more useful purposes than those for which at present it is occupied. In what was once the porter's lodge, is now a gin-shop, and on the opposite side a coal and potatoe store is kept.

Bury S. Edmunds.—The restoration of the Norman tower at Bury S. Edmunds, is progressing satisfactorily. A solid bed of concrete has been laid *under* the foundation, where it was undermined, and around the substructure; and the houses have been cleared away from either side, so that its proportions from base to parapet may be seen. In the winter a strongly made scaffolding with easy staircases to enable visitors to inspect the progress of the work, was built round it. In the spring the restoration was commenced. The thickness of the walls is at least 5 ft. 6 in. throughout. In the upper stories the ashlar has been reset; the rubble work wherever it was found loose removed and refilled; bonding stones of fitting size inserted in all directions; and lastly, iron girders introduced of immense strength (the scientific disposition and connection of which have been generally approved) to gripe and keep together the whole mass—the part finished having been pointed up with a dark coloured mortar which produces a good effect. The most difficult part remains yet to be accomplished; viz., the removal of the great arch on the east side. Two truss needles will be inserted above the arch, each supported by two strong shorings, and the two upper stories are now so bonded together as not to be endangered. The tower is built of Barnack stone, and in order that all might be correctly done, the quarries at Barnack were again opened, and the stone used in the restoration is brought from thence. Mr. Cottingham at one time believed that the very broad battlements formerly in the tower were part of the original work. He has since changed his opinion, and the tower is hereafter to have a plain parapet. The new roof is to be flat, and very handsome, Norman dragon-gurgoyles have been added for carrying off the water. An old well was discovered towards the south-east buttress when clearing the foundations. Possibly some reader may suggest an explanation for the continual appearance of the letter N carved on the various stones both within and outside the building. It has been suggested that this was a mark that the stones were to pass free without toll to Bury. There are several ornaments which are extremely rare in Norman work on the tower. A satisfactory account of the present state of the restoration has been published by Mr. Tymms, Honorary Secretary to the Committee appointed for the purpose. The tower is 86 ft. high, and 36 ft. square, and consists of four noble stages. These stages are minutely described in the pamphlet, and a brief historical account added. The gradual decay of the tower, which appears first to have excited attention on the addition of two new bells to the old peal of eight, is well described. On that occasion, (Aug. 12, 1785,) "when they began to ring, such a crash was heard, that the ringers, it is said, would have jumped out of the

window over the archway had it not been iron-barred." No damage really happened, but several alarming cracks appeared from top to bottom in the west tower. Twenty-three years seem to have been suffered to elapse before any survey was made, and then the consideration of the architect's report was deferred *sine die*. In 1811, a Mr. Patience was directed to restore the tower, after a fashion of his own, which was approved; among other things he proposed to lower the roof one story. But new churchwardens came in: the affair was litigated—the town split up into factions—one churchwarden was ruined—and nothing further done. On November 5, 1819, after the bells had been ringing, a great part of the grand arch on the East side of the gateway suddenly fell. This led to an examination of the tower, and the fissures, which were frightful, *were plastered up!* In the meantime, the trees which flourished in the angles between the pediment and the turrets of the great western porch, were driving in their roots, ten or twelve feet, into the very core of the walls, splitting every thing that opposed their passage. The bells were silenced for some time; but at length were permitted to be rung again: and this occasioned new cracks of such terrible development, that in June, 1842, restoration or demolition being absolutely necessary, the building was placed in Mr. Cottingham's hands, with results to which we have before this referred.

S. Julian's, Tours.—This famous Abbey-church, a beautiful specimen of the 13th century, of cathedral-like dimensions, was fearfully desecrated, being used as a receptacle of diligences. It has been recently purchased through the zeal of the Archbishop of Tours, partly by subscription, partly by a government grant, and is in course of restoration to sacred purposes. There was at one time a fear that it might have had its dedication changed to S. Martin, much to M. Didron's indignation, who wages ceaseless war against such alterations, which are far too common in France. We hope however that this will be averted.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE have received a gratifying testimony to the expediency of reuniting the *Ecclesiologist* to the Society, in a letter of M. Didron to the Chairman of Committees, acknowledging in terms highly satisfactory to us, the union of the Society with the Comité Historique, and his own election as an honorary member, and recommending the publication on the part of the Society of an official journal: this being written in ignorance of the reunion.

An anonymous writer from Southampton thinks that the "Camden Society" could easily raise funds to restore Christ-Church, Hants. Has he never heard of S. Sepulchre's, Cambridge?

"A Churchman" complains of the ruinous state of S. Michael, Minehead, and of the irreverence that may be witnessed in the Divine Offices in that church.

A correspondent furnishes us with three rather interesting modern inscriptions from the churchyard of S. Peter, Burnham, Bucks, containing prayers for the departed. They are follows:—"LORD in mercy receive her departed spirit!" 1832. "GOD grant his soul at rest may be!" 1824. And on the tomb of an old almswoman, "May GOD, for JESU's sake, have everlasting mercy on her." 1845.

Holy Trinity, Dunchideock, Devon, is much abused. The lowest stage of the tower is used as a vault, and consequently the western door and the belfry-arch are both closed. This desecration has the advantage of novelty.

In page 264 of our last volume describing Chelmerston church, Derbyshire, Chelmerston Low is printed Chelmerston How. We are anxious to correct this *erratum*, as it has obliterated a local designation. Low is a provincial term for a hill.

In page 176 line 18 (A Church Walk in Kent), Boughton Monchelsea is misprinted Boughton Winchelsea.

Our readers will probably have heard of the munificence of the Archbishop of York, who has presented his suffragan of Ripon with a domestic chapel. We cannot conceal our satisfaction at the intelligence. One of the first acts of the Bishop of Oxford has been to build a chapel at his palace of Cuddesden.

We are sorry to have to announce that unavoidable circumstances have suspended the carrying out the noble design of building a new cathedral at Colombo.

A translation of Messrs. Neale and Webb's "*Durandus*" into French by Madame Viot (née Otter) has been prepared under the superintendence of M. l'Abbé Bourassé, who has added a long explanatory preface and additional notes. We understand this work is on the eve of publication.

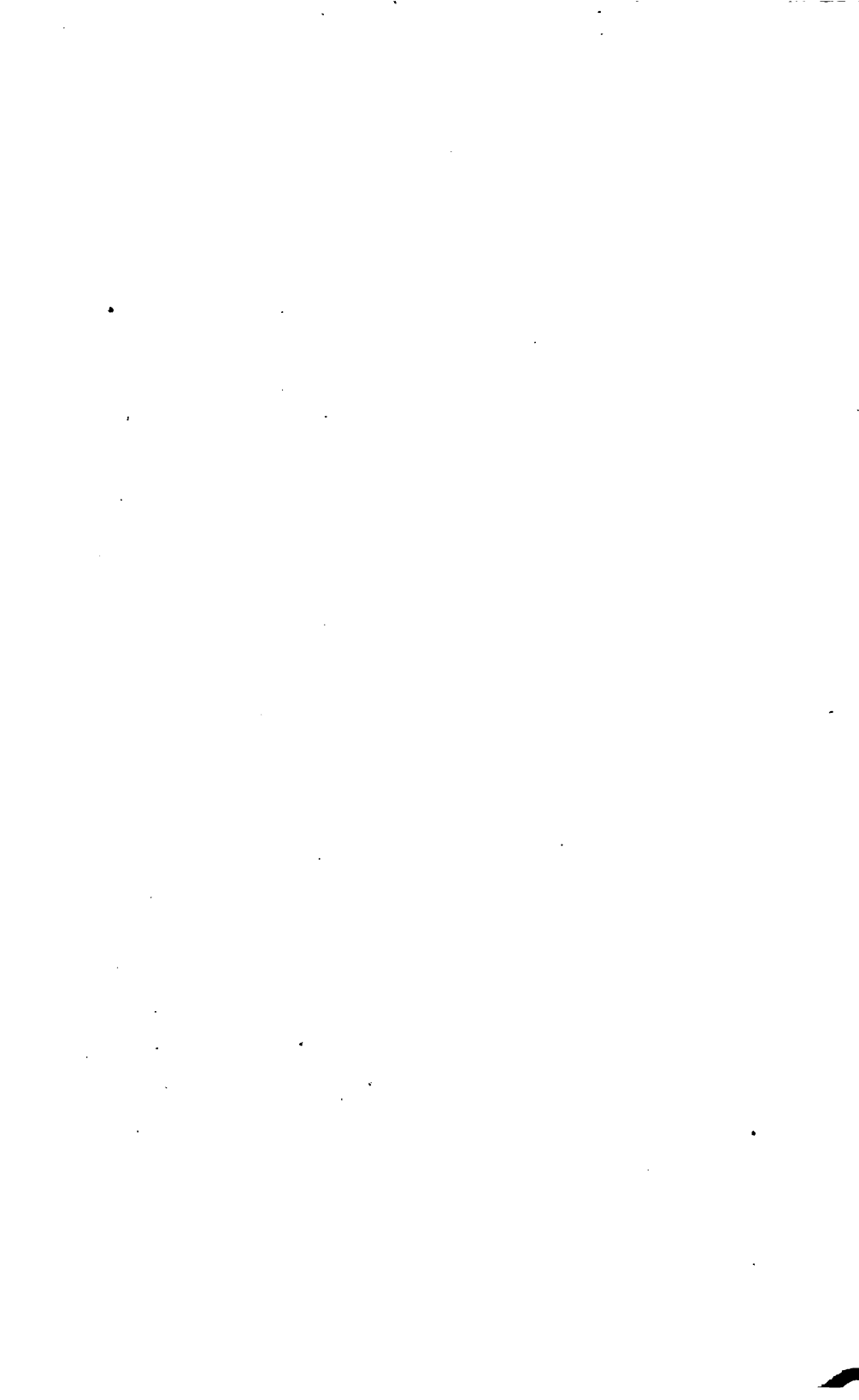
"To the Editor of the Ecclesiologist."

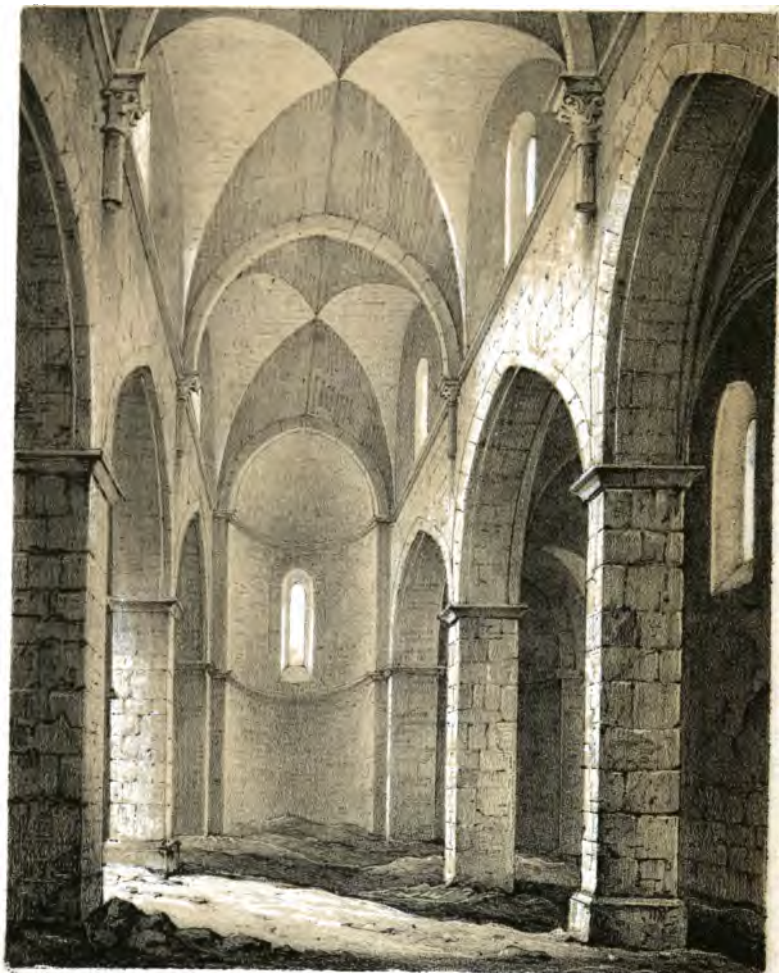
"MY DEAR SIR,—The subject is alluded to but incidentally, still however the *Ecclesiologist* is authority, and I should be sorry to see any inaccuracy in its pages passed over. Will you therefore allow me to recall to your notice certain observations, p. 47, in which the chapel of Queen's College, Oxford, is mentioned? You speak of the 'glass from the old chapel—filling all the windows.' This is not strictly correct. Some of the Queen's College glass—that at the west end—is of the sixteenth century, about 1518 it is said, but I should have judged it earlier. Some is by Van Ling, shortly before the Great Rebellion, but the eastern part is by Suic, and was made expressly for the new chapel, which was dedicated on All Saints' Day, 1719. Is not much of the very religious aspect of this chapel to be attributed to the great distance of the windows from the ground—a character of Roman art much forgotten by Wren? Hawksmoor, the architect of Queen's, certainly excelled his predecessor in the 'religiosity' of his buildings.

"I detect an inaccuracy also at p. 51. Speaking of 'double dedications' you mention 'S. Mary' as coupled 'with S. Giles at Stony Stratford.' I doubt whether this union is to be attributed to any other than Churchwardens, and the S. Mary is not the Blessed Virgin Mary, but S. Mary *Magdalene*. There were formerly two churches and parishes in Stony Stratford. S. Mary Magdalene on the east side, S. Giles on the west. In 1742, S. Mary Magdalene was burnt down: the tower is still standing. And in 1776, S. Giles was rebuilt, with enlargements, the old tower being left. It is a strange specimen of the very earliest attempts to revive Pointed art, and is the achievement of Irons, or Hiorns, who also built a Pointed church at Warwick. At this time an Act of Parliament was obtained for uniting the parishes and consolidating the benefices. Hence the double name; but the evidence is entirely against any 'double dedication.' May not most of the 'double dedications' be accounted for by a similar union of parishes?"

"Yours,
"REGINENSIS."

We have received several letters from correspondents containing hints or corrections, which have been forwarded to the various writers, and are therefore not specially acknowledged. Received:—"M. N.," "A Subscriber," "A Constant Reader," "J. B."





Henry VIII.

Day & Knight's Lib. to the Queen.

THE LIBRARY OF THE UNIVERSITY OF CHICAGO

THE ECCLESIOLOGIST.

" Surge igitur et fac : et erit Dominus tecum."

No. LII. — OCTOBER, 1846.

(NEW SERIES, NO. XVI.)

ON SACRISTIES.

NO. II.

WE some time ago endeavoured to lay down certain rules for the form and position of Sacristies. We stated, 1. That they ought to be situated at the external east end of the north side of the chancel: 2. That they should not be gabled, but be covered with a lean-to: 3. That they might be provided with an external door. We now intend to offer a few more remarks on the same subject, principally by bringing forward some examples of unmutilated Sacristies.

At *S. James, Well*, near Ripon, the Sacristy is situated in the usual place, and consists of two stories. The lower is entered from the chancel by a square trefoil-headed door: and is lighted by a plain square-headed window of two lights at the east end. Under this stands an altar, which appears to have been the almost invariable accompaniment of ancient Sacristies. In this case it is a solid mass of masonry, covered by a slab, of which the lower edge is chamfered: the slab is 6ft. 3in. by 2ft. 6in. and in height 3ft. 2in. Instead of the usual five crosses, it has a floriated Cross Calvary. In the south end of the masonry is a recess about a foot square, and fifteen inches deep. The upper story appears to have been reached by a staircase on the north side;—as a blocked up square-headed doorway remains, with a single stone step. This chamber was lighted by a window, now debased, on the east side, and overlooks the chancel by a plain double orifice, the hinges for the shutters of which remain.

S. Helen, Sandal Magna, Yorkshire, has a Sacristy at the middle of the north side of the chancel. The door retains its original iron-work. In the east wall is a window, which appears to have had two square trefoil-headed lights: and a square Middle-Pointed piscina exists in the usual place.

S. Andrew, Heckington, Lincolnshire.—There is a Sacristy of two chambers on the north of the chancel. The lower room is entered at the

east end, and is lighted by plain loops on the north side, and has a groined roof of stone supporting the upper chamber. At the west end it has a staircase leading up to the door of the entrance into the chancel: and thus winding round into the upper room. The latter has a plain window without tracery at the east end; and in the south wall a very pretty double piscina.

The arrangement appears to have been nearly the same at *All Saints, Hawton, Notts*: *S. Peter, Navenby*, and *S. Mary, Ewerby*, Lincolnshire.

All Saints, Bolton Percy, Yorkshire, has a Third-Pointed Sacristy in the north of the chancel, with a good foliated piscina close to the floor.

S. Swithin, Leadenham, Lincolnshire, possesses a Sacristy on the north side of the chancel, but all its ancient arrangements are defaced. Here the Priest's door is also on the north, and near the Sacristy door.

S. Michael, Spennithorn, Yorkshire.—Here is a Middle-Pointed Sacristy near, but not flush with, the east end of the chancel, from which it is entered by a plain pointed doorway. Attached to the east wall is an altar, composed of a solid mass of masonry, and covered by a slab with a chamfered under-edge. It is 5ft. 3in. in length, and 3ft. 4in. in height; and besides the usual five crosses, has several smaller ones. At its southern end is a projection resembling a low seat. This, taken in connection with the recess that occupies the same position in *S. James, Well*, is curious. Over the altar is an oggee unfoiled window of two lights.

In *S. Andrew, Brigstock*, Northamptonshire, the Sacristy is of Third-Pointed date, very small, and on the south side of the chancel. The altar slab, which is of almost diminutive size, projects from the cill of the east window.

S. Gregory, Bedale, Yorkshire.—This Sacristy is in the north side. It is entered on the south by a plain square doorway, and lighted on the north by a narrow oblong loophole, splayed deeply on the inside, and on the east by a square-headed window of three lights, with plain monials. The altar, which retains all its five crosses, consists of a plain slab with chamfered under-edge, projecting slightly from the cill of the east window. In the north wall are two aumbryes, and a fire place beneath them; the flue rises behind them. From the redness of the stone at the back of the aumbryes, the fire must sometimes have been kept long burning. From the corner of this apartment a broad winding staircase ascends to the sacarium, which is raised on six steps.

S. Wulfran, Grantham.—There is a Sacristy with some other apartments beneath the south chancel-aisle of this church, which deserves careful examination. The Sacristy has a very fine altar and piscina.

S. John, Halifax.—Here is a large Third-Pointed Sacristy beneath the chancel and chancel-aisles, with ascent to the north chancel-aisle by a winding staircase. It is now used as a library, and all vestiges of ancient arrangement are concealed by the book-cases.

S. John, Kingsthorpe, near Northampton.—Here is a Middle-Pointed Sacristy beneath the chancel; but its entrance is now walled up.

S. Andrew, Harlestone, near Northampton. (circ. A.D. 1325).—A

Sacristy beneath the chancel is entered by a winding staircase from the floor of the sacrarium; it is lighted by a small loop on the south side. It is however so full of coals that the altar arrangements are concealed.

S. Mary's Chapel, on Wakefield Bridge.—Here the Middle-Pointed vestry is beneath the chapel, and has a winding staircase in the north-east corner, which ascends not only to the sacrarium but to the roof. The entrance to the vestry is by a square-headed doorway on the east side below the great window, and it is lighted by a narrow loop, north and south.

SS. Peter & Paul, Lingfield, Surrey.—The Third-Pointed Sacristy is situated beneath the chancel, and is reached by a passage entered from the north-east end of the north chancel-aisle, and lighted by single foliated lights.

S. Mary, Thirsk, Yorkshire.—Here there is a Third-Pointed Sacristy beneath the chancel, entered by the doorway at the east end, and now used as a school-room.

SS. Simon and Jude, Norwich.—Here is a small Sacristy in the middle of the south side of the chancel, of which the door only has not been modernized. It also serves as a monument, as the following inscription, on a brass plate let in above the door-way, proves.

Hic jacet in tumulo Henricus presbyteratus,
De Calton natus, et Gardner est vocitatus.

S. Peter Mancroft, Norwich, has the Sacristy at the east end; except that it is above ground, it is not unlike that at Lingfield. The majority of churches in the same city have their sacristies in the usual position, and without anything very worthy of notice.

On these examples we will make two remarks:

1. They will amply prove that our acquiescence in an external door to Sacristies was not (as has been asserted) a connivance at a modernism.

2. We are disposed to retract somewhat from the strong expressions of disapprobation with which we have spoken of Sacristies under chancels. That position is not without its disadvantages, a tendency to darkness, dampness, and difficulty of exit: but it has the advantage of giving elevation and dryness to the Sacrarium, and in particular positions, (as where the church is situated on ground rapidly sloping towards the east,) we think that it might advantageously be adopted.

PALIMPSEST ARCHITECTURAL DRAWINGS.

In the *Annales Archéologiques* for August, M. Didron gives two plates of architectural designs which have been recovered from MSS., and he promises another in a future number. For the benefit of such of our readers as may not understand the term we have placed at the head of these lines, we may mention that it is used for those parchment MSS. which having been written on were afterwards blotted out and made

into a new book, and thus new writing placed over the old, which was erased as far as possible by the sponge and by scraping.

Since the great researches which were made after MSS. and the consequent publication of them during the century which followed the invention of printing and the last great revival of learning, little opportunity has occurred for adding to the stock then published of the classical authors, except by the laborious decyphering of these MSS.: and to them therefore the attention of learned men, for at least the last half century, has been much directed. The result has been the discovery of some curious works, which M. Didron mentions, and particularly of the larger portion of Cicero's treatise *de Republica*, the loss of which had been deplored as much as any monument of antiquity. Very large portions also of the Gothic New Testament have been recovered in this manner and published during the last ten years, thus doubling the materials available for the study of the most venerable relic of the ancient languages of the north of Europe. In most of these cases either the publication of the books or the indication of the MSS. in which they were found was owing to the industry and sagacity of Cardinal Mai.

To this list we may now add the discoveries made eight years ago by M. P. Varin, at Reims, and we would call the attention of such of our readers as may be familiar with MSS. to the results which will follow from a successful research after other plans which must undoubtedly lie concealed in our great libraries. These discoveries consist of a design for the west front of a Cathedral, having three of those large porches which are common in France, and the lower part comprising them, and which M. Didron considers to have a great similarity with the west doors of Amiens and Reims; there is also a smaller design of the same character, and some curious examples of foliage. The forms of the windows with circular tracery, the panelling, the porches, buttresses, and all the parts are of the earlier kind of Middle-Pointed, and the larger one is so far complete that M. Didron urges the execution of it in some new church. The book written over them is a Necrology of the church of Reims, and the last entry of a death dates in 1270. It is to be regretted that some other dates have not been furnished; we are left in the dark as to the time at which the first entry may have been made, and no particulars are given of any similar list of earlier date, which this book may have replaced, or of the time at which the canon of Notre Dame de Champagne, named Roncey, lived, who gave that book to his church at Reims: we have nothing in fact which can guide us to a judgment when these most curious plans were drawn. We can only give M. Didron's guess (which of course carries great weight with it): he considers the plans to be certainly of the first half of the thirteenth century, perhaps even of the first third or first quarter of it; and he compares them with a list he gives of extant plans of Strasburg, Clermont Ferrand, Auxerre, Montpellier, Bourges, Barcelona, Ulm, Friburg in Brisgau, Ratisbon, Cologne, and many others: all these he states to be of the fifteenth, sixteenth, and seventeenth centuries, and of course to be of very inferior value to those of which M. Didron is

now treating. We should be sorry on recollection only, to venture anything like a contradiction of such an authority as we are now dealing with, but we had certainly formed an opinion that the plans of Cologne, taken from ancient designs and published by M. Boisserée, were of an earlier date. One of them, the design of one of the western towers, was discovered in a manner almost as singular as these drawings of M. Varin. It is an immense surface of parchments, fastened together, nine or ten feet long and three broad, and was found in a barn nailed to a board, and disfigured both by damp and by having served for some agricultural use. It has not certainly the grave simplicity which characterizes these designs, and by the multiplication of parts and ornament rather reminds one of works erected in the fifteenth century in England; but the design is, we had thought, of an earlier time, and we are surprised that M. Didron ranks it with those of the fifteenth and two following centuries.

There can be no doubt however, even with the incomplete evidence M. Didron supplies, that the designs now published were drawn early in the thirteenth century, and they show clearly that the date not merely of the introduction but of the perfection of the earlier stage of what we call Middle-Pointed, must be placed in France many years earlier than any building erected in that style in this country. We may look also for other interesting results of this kind, and more certain data for ascertaining the times at which changes in architecture were introduced, if a diligent search be made among the great stores of MSS. which remain; and should it even turn out, as is probable, that our own predecessors have not been inventors but copyists, and so English MSS. be of little use in the investigation except to refute English claims, we must not forget that our libraries are not composed solely of what is indigenous, but must in honesty make a proper use of our borrowed means for establishing the truth. It is plain also that a multitude of matters of considerable though secondary interest might be discovered or elucidated if the actual working drawings of the earlier styles could be shown to us. The curves of the arches, of the mouldings, the whole mode of working in fact, and the more minute intentions of the designer would be clearly seen, and many things settled about which the present advanced state of architectural knowledge requires something more definite than the results of observation and generalizations; and even if a comparison of several parts were satisfactory enough as a matter of mensuration, the discovery of the original designs would remove one source of uncertainty which will presently become of grave importance—the doubt whether the surface of a building may not have been tampered with in so-called restorations:—a process which has been very injuriously applied, and has already thrown great doubt over many of our most interesting structures.

MR. PETIT'S ECCLESIOLOGICAL POSITION.

Remarks on Architectural Character. By the REV. J. L. PETIT, M.A.
Read before the Lichfield Architectural Society at their General Meeting in 1845. Oxford: J. H. Parker, 1846. Folio, pp. 15. 46 plates.

WE have of old broken lances with Mr. Petit; we have demonstrated that the great difference between him and us consists in this, that, in his eyes, æsthetical beauty is the *primum mobile* of Christian architecture, in ours, the ritualism and symbolical tradition of the Catholic Church. We do not on the present occasion desire to renew a warfare which has been carried on with so much good temper on the part of our opponent. We are ambitious of a much pleasanter task, that of exhibiting the points of concord which exist between us, of explaining the position which Mr. Petit occupies in the Ecclesiological world, of investigating how far his researches are useful in the furtherance of those great objects which we have at heart, and finally of showing by extracts from this his last published work, how far Mr. Petit's mind has been insensibly and perhaps unconsciously to himself working in a right direction, how far his latter studies bear the impress of a more intimate acquaintance with the realities of Pointed architecture than we might have hoped for in the beginning. We are in short desirous in the present article of exhibiting Mr. Petit witnessing to many of the truths, the enforcement of which has often caused us so much trouble. Mr. Petit seems to us especially to occupy the position of a man of taste, a dilettante as such used to be called in the days of our grandfathers. We imply no disrespect, nothing derogatory by this appellation. On the contrary, it appears to us that Ecclesiology is in great danger of suffering by the over technical method of handling the subject which individuals, who are but little competent for the doctoral nod, may assume. We are rather rejoiced to find some persons who not being architects, but loving mediæval churches, are content rather to describe them in the language of observant and intelligent amateurs, than of blundering and half-taught architects. We do not mean in the present case to imply ignorance of architecture in Mr. Petit; but there are many far less acquainted with architecture than he is, who might, by treating Ecclesiology popularly, and taking care not to go beyond their depth, do us good service, who would perhaps merely expose their own ignorance were they to attempt to grasp the subject technically. In the instance before us we have the example of an English clergyman undertaking to write books on church-architecture. His first work comprises the cream of various church-tours through Great Britain, France, the Low Countries, Germany, and North Italy, digested with numerous illustrations in two volumes. Let us suppose an architect, one who really is an architect, and as such, feels that exquisite jealousy for correct detail which is as indis-

pensable a part of the character of a high architect, as the keen perception of rhythmical harmony is of that of a poet, or accuracy of calculation of a financier, undertaking the same work, undertaking to give a popular review of the characteristics of the church-architecture of that fertile portion of Europe. We fear he would find the task so far outgrow the limits which he might have assigned to it, as either to render its accomplishment totally impossible, or to compel him to cast it in a form which would render his work totally inaccessible to general readers from its dry conciseness. The illustrations which an architect would select must in a great measure be of a strictly technical character; they must consist in the main of ground-plans, sections, elevations, and accurately defined details. The value of such illustrations is, we need not say, inappreciable. Without them architecture could not exist, and Ecclesiology would not be a science. For a strong testimony to their value we need only refer to Mr. Petit's own words contained in those extracts from the Report which he presented at the general meeting of the Lichfield Society, given in our last number. Still however these general plans, sections, elevations, and details might without an informing spirit be worse than useless. They might but lead to the multiplication of tame, inanimate, mechanical piles of stone, faultless in every detail, but as dull in the mass and tedious to look upon as Vanbrugh's heavy structures. There is such a thing as grouping and adjusting; there are effects of light and shade which must not be forgotten. The character of the surrounding scenery and the traditionary type of the neighbouring churches must not be forgotten, if the church is a country one; and if it is to stand in the midst of a dense town, the height, position, and distinguishing features of the adjacent buildings are objects of the utmost moment. Would it not be possible to provide a work which should entertain these considerations to the comparative neglect of other more technical matters; which should provide, in sufficient number, illustrations giving as it were the soul of the buildings, their general undefinable character, separated from and independent of mere detail and minor features?

We may imagine such a question asked. The difficulty would be to say who was competent to execute the task. For a really good architect to produce a work, a distinguishing feature of which should be the ignoring of detail, would to our mind be a psychological impossibility. It would be an infallible proof of vanity, an eccentricity in the architect who should undertake it, and the true church-architect can never be either vain or eccentric. But there is no incongruity in an amateur adventuring the work. Such an achievement is in every respect decorous in the individual as well as likely to be useful to others. Mr. Petit then stepped forward with a work whose general scope was the external outline of churches considered artistically rather than architecturally, though architectural considerations were entertained, ritualism however being postponed. And this work was illustrated with a profusion of sketches exhibiting the general character of the buildings treated of, with a breadth and completeness for which the means employed seemed wholly inadequate.

It is clear that such a method of treating the subject was wholly foreign to our views; it is clear that we could not but differ widely from a writer, whose ideas of church-architecture were formed quite independently (to speak most mildly) of any regard for Catholic arrangement. At that time moreover, (some years ago,) the science of Ecclesiology was but just struggling into existence, and we had to fight every inch of our ground. Mr. Petit's book therefore in *those* days required a strong protest on our parts against its erroneous assumptions, and a strong protest was made accordingly. Now *we* are fully assured of our ground, and we may afford to be less tenacious. Eclecticism as to the style of church-architecture is fairly beaten out of the field:—at least we thought so, till we saw the design for the new Alexandrian church:—at all events, it is at the very point of defeat; and we can safely pronounce that as things have turned out, (we say this in all humility,) Mr. Petit's book has done more good by the valuable lessons which it contains of church-grouping, than it has done harm by those suggestions which it gave, though none have followed them, of adopting the Renaissance churches of the neighbourhood of Nice for the villages of England, and of enlarging chancels by the law of geometrical progression. We believe that if architects would fairly confess the sources of their inspirations, we should find that they had drawn many an useful lesson from Mr. Petit's two octavos.

Mr. Petit has now after the interval of several years produced another work, identical, we may say, in subject-matter with his former one, and similarly illustrated; thereby corroborating his especial claim to be the person who has in the Ecclesiological movement chosen church-grouping for his particular line. The question is, has he advanced or receded or stood still in the interval? We think that he has decidedly advanced; not nearly so completely indeed as we should have wished, and perhaps without his own knowledge. Still however as impartial bystanders we pronounce that he has advanced in a remarkable manner. In the present work we find no visionary plans of enlargement, no reference to the paganising structures of the last three centuries. Pointed architecture alone is thought of, and the Pointed architecture of England. This latter part would with some persons, *the Ecclesiologist* for instance, who had of old erred on the side of bigoted nationality, be an unhealthy sign; with Mr. Petit on the contrary, who was formerly led astray by a vague cosmopolitan eclecticism, it is a healthy one. The object of the work in short is to draw lessons from the ancient churches of England for the building of the future ones. Of course an author who ignores ritualism can never achieve more than half such an undertaking. That half however Mr. Petit has elaborated in a manner which considering this disadvantage is far more successful than we could have anticipated. We now proceed to give some extracts from the Essay, both such as we approve of, and such as we dissent from, making such comments by the way as appear to us needful. Our readers will be able to decide whether we judge too favourably of our author.

“Now the object of the artist is to embody an idea; and what I have said in this case, will, with proper modification, apply to every other where the same

object is to be attained; no matter what may be the medium adopted, whether it be poetry, music, painting, sculpture, or architecture. If an idea be vividly impressed upon the mind of the artist, and his sole purpose be to convey it truly, his work, whatever may be its failings, will have character; and this, whether the idea be an original one, or suggested by others. But if he mistakes a mass of confused observations, or a mere system of rules, for an idea worthy development, or if he suffers himself to be continually distracted from his purpose, and gives more thought to the means than the end, his work will be of little intrinsic value. . . .

"When we see the use of a building, and its manifest adaptation to its purpose, we are satisfied; and where the architect aims solely and entirely at this, in most cases the result will be a degree of actual beauty, or something analogous, which gives pleasure to the spectator. A mill, a barn, a furnace, a lime-kiln, a ship, are pleasing objects to the eye of the painter; not merely on account of the picturesqueness of their form, but because they give a reality to the scene."

Mr. Petit quotes the instances of a mediæval pigeon-house and mill, and observes "a real Swiss cottage, in Switzerland, is as characteristic as picturesque; for this simple reason, because it is real." Here then is a decisive testimony to that reality which we have ever enforced as a first essential to church-architecture. Mr. Petit proceeds to apply his principles as follows:—

"To come to the matter in hand—What should be the purpose of the church architect? To design a structure, which will, in the first place, contain a sufficient congregation so arranged as to be enabled to perform in the best manner their public acts of religious duty; and which will, also, by its own beauty and solemnity, (inasmuch as the mind is affected through the senses,) dispose the worshipper to a frame most congenial with devotion. He will feel that whatever is connected with our religious duties, should as far as it can be made so, be intrinsically excellent, and therefore he will aim both at mechanical perfection, and that which results from harmonious proportion. He will take care that his work both shall *be*, and shall *appear* to be, firm and lasting; and such ornament as he is able to use, he will consider wholly subordinate to the character of the building. He will remember the force of early associations, and therefore keep in view those well known and venerable models with which we are familiar from our childhood. And he will rather study them attentively, that he may understand and appreciate their beauty, than copy them minutely. He will not be so anxious to produce a picturesque effect, or to imitate a particular style, as to design what will be seen and felt to be a good church. If he is in earnest his work will not be deficient in character."

We need not say that we fully subscribe to this paragraph, in so far, that is, as it is to be received as a popular exposition of the subjective use of church-architecture, with the sole caveat, that to produce a good church a particular style of some sort is absolutely necessary. We hold of course a deep objective truth in Pointed architecture, far higher than considerations even of association, holy as these may be.

"We shall not be losing sight of specific character while we are considering what I term conventional character, that is, the distinguishing marks of style, date, and place. And as I intend to confine myself to the examples belonging to our own country, I shall dwell chiefly on the characteristics of style; a very few remarks on local peculiarities will be sufficient.

"But before I begin, I must notice an observation I remember to have seen or heard. It is, that the English styles, like the orders of Classic archi-

ture, have each independent principles and beauties of their own, and may be adopted indiscriminately, according to taste or convenience. Now while I admit that each has its own beauties, I would remind you, that they never were used indiscriminately, that as any style was established, the one which preceded it was altogether abandoned. Our ancestors believed (and to a certain period, with reason,) that they were in a state of progressive improvement, and consequently at no time fell back upon a former style; even the repairs of older buildings were made in the prevalent manner of the day. All the skill and science of each period were concentrated on one particular style; and this is a main cause of the striking architectural character that pervades the structures of the middle ages. I will not say that we ought never to adopt the earlier styles, but I think the general preference for them is now beginning to amount to a prejudice, and one which may operate seriously in checking improvement."

We hail Mr. Petit's condemnation of the over-prevalent tastes for Romanesque and First-Pointed, and also of indiscriminate eclecticism. Our readers will remark how different these views are from those enunciated in his first work.

Mr. Petit gives a short notice of some of the general external characteristics of the various English styles. He states, describing what he calls the 'Early Decorated style,'—"On the whole, Salisbury Cathedral, though mostly Early English, and a steeple late Decorated or Early Perpendicular," (certainly the former,) "perhaps gives the general effect of an Early Decorated building more nearly than many others that exhibit its actual details; and the fine Chapter-house, clearly of a date little differing from that of the body of the Church, is in itself a very admirable example of the style." We must entirely differ from this statement (excepting the fact of the chapter-house being a fine specimen of early Middle-Pointed.) Salisbury cathedral with its sharp gables, and its multitude of narrow lancets, seems to us to be most entirely, and to its very core First-Pointed. We should quote it as giving more clearly than all others the general effect of a First-Pointed cathedral.

Mr. Petit at this point traces the rise and developement of Middle-Pointed tracery in much the same manner as we attempted to do, in our answer to Mr. E. A. Freeman, in our number for last June. We quote with great pleasure his judgment of early geometrical tracery;—premising that the windows under consideration are those of the chapter-house at Salisbury, consisting of two couplets of lancets, with a large circle in the general head filled with octofoiled cusping, and a smaller circle containing a quatrefoil, placed in the head of each couplet.

"This kind of window gives probably the simplest and earliest geometrical tracery," [we must demur to this assertion, remembering the windows of Westminster Abbey] "and it is very beautiful and magnificent; but if we examine it strictly, we shall see perhaps that the principle on which it is constructed admitted of improvement. In the first place, the lighter and smaller portions of the tracery are placed below, and the larger and heavier occupy the highest points, an arrangement quite contrary to architectural propriety, and which becomes more striking as the window is increased by multiplying the number of its lights, as at Lincoln. The circle itself is a somewhat intractable figure, when combined with tracery under a pointed arch; it is far better

when perfectly independent. Again, some of the subordinate lights are nearly, if not quite, as large as some of the principal ones, besides which, there is a considerable part of each circle, of the upper one particularly, suspended without proper architectural support."

Further on our author observes,—

"I have been led to make these remarks on tracery, by observing that many architects have an evident prejudice in favour of the early Decorated. That buildings of this style abound in beauties of the highest order, and are of the very greatest value to the architectural student, I will not deny for a moment. But that the composition of tracery should have reached its perfection in its very first infancy, is clearly improbable. Its principles were gradually developed; the intractable circular outline gave way to the free and flowing curve. The heavier and lighter parts, as the style advanced, assumed their proper positions. The construction became far more scientific, and the effects of the rule and compasses were less obtruded on the eye. I cannot but think the architect might adopt all the features of the late Decorated style without losing any of the beauties of the earlier. He should study with attention all such varieties of the geometrical tracery, and transition to the flowing, as I have pointed out; their number might be multiplied almost indefinitely, and they may prove to be interesting local characteristics. A perfect acquaintance with them will be found useful in restorations, and may also give hints for compositions in a more advanced style. In his construction of flowing windows, I should say he ought to be sparing in the use of circles; to avoid disproportion among the tracery lights; to be careful that the subordinate lights do not catch the eye by an unsightly outline, or too great size; to give to every portion a proper mechanical support, according to the nature of the material; to avoid all harsh intersections, and to make the greater number of lines flow into each other, instead of cutting at a decided angle."*

Mr. Petit in this passage affirms in different words the same opinion which we laboured to establish in our answer to Mr. Freeman, (written we need hardly say in ignorance of Mr. Petit's paper,) viz. that Christian architecture attained the highest degree of perfection which it has yet compassed in the early days of Late Middle-Pointed; but yet that this was a mere approximation to perfection, and that it almost instantaneously deteriorated, and ran into various corruptions. Our readers will allow us for their convenience to make a short extract from that paper. "Will it be maintained that though Middle-Pointed be as a whole more perfect than First-Pointed, yet that there are not parts and details in the latter more perfect than in the former, and that it is [not] *primâ facie* clear that there can be no absolute impossibility in engrafting them upon Middle-Pointed? Therefore any style which shall combine them with the mass of Middle-Pointed must be a more perfect form of architecture than has yet been produced." We then quoted the depth of First-Pointed mouldings and suggested the possibility of combining them with Middle-Pointed foliage. We had previously shown, as Mr. Sewell (why should his name be made a mystery of?) had done before us in the English Review, and now Mr. Petit in this paper, that geometrical tracery was of a transitional and not fully matured character.

Mr. Petit's opinion of English Third-Pointed is not so commendable, and approaches somewhat near to Mr. E. A. Freeman's theory.

* S. John, Shottesbrooke, and SS. Mary and Nicolas, Etchingham, are quoted as examples.

"If the late Decorated style brought to perfection the tracery of windows, the Perpendicular introduced a system of decoration that connected together the whole of a building, and gave it unity of design, more than any style that preceded it. The beautiful flowing tracery, it is true, was abandoned, but its substitute, while it was less attractive to the eye, was perhaps more in harmony with the general lines of the building; the windows had less of an insulated appearance, and seemed to be necessary parts of a grand design. The tower of Gloucester Cathedral is a remarkable instance of simplicity and unity of design combined with great richness of ornament. The increased facility of enrichment indeed ultimately led to a debasement of style, but many of our early Perpendicular specimens may rank among the most beautiful edifices in Christendom. The alteration in the shape of the pier, by making the depth greater than the breadth, and so giving it a section similar to that of a mullion, was a mechanical improvement wherever the aisles were vaulted, and a great addition to beauty in every case. The admission of the low-pitched roof and gable gives scope for much variety of outline, and allows a greater elevation of wall without disturbing the proportions of the building. Consequently we have many fine clerestories of this style, and by far the greater number of our best towers belong to it."

These assertions are however an improvement upon the recommendation of the adoption of "Tudor" which Mr. Petit's first work contained. We may here be allowed to make a remark upon the question of the pitch of roofs which does not seem to have attracted sufficient notice; that the Middle-Pointed architects handled it in a far more scientific manner than those of the preceding style. Adhering and most rightly so, to the high pitch, as the only one which English Pointed ought to recognize, they yet contrive to vary its acuteness, according to circumstances, and so produced a far more harmonious outline than the stiffer forms of First-Pointed admitted of. The wonderful comprehensiveness of the Middle style is very remarkable, and this is not the least of these perfections which render it our fitting starting-point. Even "Perpendicular" will probably (we agree so far, though no further with Mr. Petit) have to do it visible homage by contributing something (we cannot of course now say what) to future Christian architecture. Such absorption is wholly different from eclecticism; it incorporates:—eclecticism borrows merely, takes up and lays down, and can give no better reason for its actions than the convenience of the moment. The other on the contrary appropriates all it touches: it ever extends dominion, and imposes the laws and customs of its master upon its newly conquered territories; it makes them part of the parent-state inseparable from its own being, partaker of its own spirit. Eclecticism raised the Pavilion at Brighton, and the Egyptian Hall in Piccadilly. Absorption helped to develop the Basilic of Treves into the Dom of Cologne.

Mr. Petit concludes his paper in a very pleasing and modest passage.

"I must now ask pardon for having trespassed so long upon your patience. The subject I have chosen is perhaps far too general to be treated properly on an occasion like the present, but I might not easily find another opportunity of laying before you suggestions which may be useful even to those who most differ from me in opinion. I do not wish to support this or that theory; I am only anxious to impress the necessity of a careful examination, and a candid and judicious criticism of the ecclesiastical buildings of the middle age, from the cathedral to the village church: by this we shall more certainly

develope, appreciate, and attain their beauties, than by regarding them with superstitious reverence, and looking upon authority as the sole test of perfection. And when we consider that the object of our care is not to indulge our curiosity or to gratify our taste, but to devote the noblest of arts to the highest purpose, we shall, even among the dry details of measurement and calculation, be animated by an enthusiasm which cannot fail to lead us onwards to excellence."

The illustrations are with two exceptions in the same style with which we are familiar through Mr. Petit's former work, but from the larger scale on which they are executed, are more effective. Three plates are devoted to a series of windows illustrating the developement of Middle-Pointed tracery. The last of these shows in a striking manner the affinity of the Late Middle-Pointed with Flamboyant tracery. Among the churches given is S. —, Sherston, Wilts, a cross-church with First-Pointed chancel, and (at least) north transept. Its peculiarity consists in its central tower, "which I sketched at no very great distance, as the drawing will show, under the impression that the tower was a fine Perpendicular specimen. And nothing can in fact be better than its arrangement; but on coming near, I found the details were meagre and incorrect in the extreme, in fact, the tower was built about the end of the seventeenth century; but I question if many of the present day, with our superior knowledge of details, come near it in beauty of outline." Mr. Petit's drawing justifies the praise which he bestows upon it. It would be worth the while of any one to publish an illustrated work on the Pointed church-work of the seventeenth century in England.*

We were somewhat amused by the last engraving in the book, which is described "S. Giles's church, Camberwell, completed and consecrated A.D. 1844." With all Mr. Petit's picturesque drawing to support it, the church looks decidedly modern in the engraving. Mr. Petit while praising its mass says, "I question whether it might not have dispensed with some [ornament] advantageously. I much prefer the south side to the north, which is the more enriched of the two." Mr. Scott must not allow his reputation to rest on this church, creditable as it was for the time in which it was designed.

Before concluding, we must make an observation which has struck us very strongly. The title of the book which we have been reviewing is "Remarks on Architectural Character," the most general title imaginable: and yet this has been unconsciously assumed by our author, (not one of "the movement") to head the essay which he has written on *church-architecture*. Straws, as the proverb tells us, show how the wind blows. We trust this is but the outward symbol of something deeper within the framework of society.

We must now part company with Mr. Petit, wishing him many a pleasant church-tour, and as he advances through the green paths which lead from church to church, an ever-deepening perception of the mysterious symbolism of those fair shrines of Catholic worship.

* In another part of this number will be found a communication on Post-Renaissance Pointed work, in France.—Ed.

THE CHURCHES OF PALESTINE.

No. I.

THERE is a large and interesting field of Ecclesiological research hitherto almost wholly unexplored, which might be expected to yield important results, if entered on with intelligence and prosecuted with zeal and ability.

We allude to the frequent remains of ancient churches in Palestine, in a more or less advanced state of decay. The truth is, that travellers too frequently scramble through that country as though they regretted the absence of railroads, keeping only the beaten tracks which have been explored and described by hundreds of writers since the days of the Bordeaux pilgrim to our own times. Thus many ancient sites which might furnish monuments of great value, are overlooked; and it is to be deplored that scarcely one traveller in a thousand is furnished with sufficient knowledge to turn to good account a tour through this land—the home of Scripture history, the cradle and nursery of the Christian Faith.

The object of the present paper is rather to call attention to the subject than to furnish satisfactory and detailed information. The churches of Palestine may be classed under two divisions, viz., the Pointed and the Byzantine—the latter denoting generally an Oriental, the former an Occidental origin; but the past history of the country would lead us to expect that many of the buildings would exhibit a mixed character; and such we shall find to be actually the case.

An observation of our intelligent countryman, Maundrell, (who made his journey from Aleppo to Jerusalem, in A.D. 1697, and whom nothing escaped,) which applies alike to all the churches, will well introduce a few remarks on these venerable ruins of the Holy Land.

“I cannot, in this place, omit an observation made by most of our company in this journey, viz. that in all the ruins of churches which we saw, though their other parts were totally demolished, yet the East end we always found standing, and tolerably entire. Whether the Christians, when over-run by Infidels, redeemed their altars from ruin with money; or whether even the Barbarians, when they demolished the other parts of the churches, might voluntarily spare these, out of an awe and veneration; or whether they have stood thus long by virtue of some peculiar firmness in the nature of their fabric; or whether some occult Providence has preserved them as so many standing monuments of Christianity in these unbelieving regions, and presages of its future restoration, I will not determine. This only I will say, that we found it in fact, so as I described, in all the ruined churches that came in our way, being perhaps not fewer than one hundred; nor do I remember ever to have seen one instance of the contrary. This might justly seem a trifling observation, were it founded upon a few examples only; but it being a thing so often, and indeed universally observed by us, throughout our whole journey, I thought it must needs proceed from something more than blind chance, and might very well deserve this animadversion.”*

* Maundrell's Journey from Aleppo to Jerusalem, March 20, p. 49.

This observation is equally applicable at the present day, and could scarcely fail to occur to the traveller, even if his attention were not directed to the fact.

We proceed to notice a few of the more remarkable ruins of Pointed churches, reserving the Byzantine for a future number.

I. The small church mentioned in the following passage, as existing among the ruins of the Hospital of the Knights of S. John at Jerusalem, is probably the earliest specimen of Pointed Architecture in the country.

"In the immediate neighbourhood of the church of the Holy Sepulchre is a large heap of ancient ruins, entered by a gateway, whose fragments, exhibiting a variety of rich, and exquisite ornament, with a Latin inscription on the cornice, not easily deciphered, will tempt the architect or antiquary to pause and examine it, notwithstanding the very disgusting odours of the neighbouring tannery. The deserted wreck itself will amply repay a visit. From the ruined apse of a large church, a flight of steps leads up to a small court surrounded by a cloistered corridor, on the south side of which are three large rooms in a fair state of preservation. The northernmost of these, whose shell is entire, was formerly a chapel, as is still evident from its appearance; albeit the sacred building is now desecrated as a depository for dung for the fires of a neighbouring bath. These are the remains of the Hospital of the Knights of S. John."

The large church whose apse only is preserved, was probably the quadrangular church of S. Mary the Virgin, commonly called Sancta Maria de Latinâ, mentioned by Arculfus in the 8th,† and by Bernard in the 9th century,‡ as forming the south side of a court, which had Mount Calvary and the Basilica of Constantine on the East; the church of the Resurrection on the West, and a fourth, which is not named, on the north. This was in the Byzantine style, and seems to have been of considerable dimensions. The smaller church, opening from the cloister, was filled with dung almost to the roof, when visited by the writer, so as to prevent a minute examination of the details of its architecture. Three circular lights high up in the East wall, and pointed arches supporting the roof, could alone be distinguished;—features sufficient to excite, without gratifying the curiosity. "The Hospitallers of S. John" existed as a religious body at Jerusalem prior to the first Crusade; and we have distinct notice of an altar, dedicated to S. John the Almsgiver, in the hostelry erected by the merchants of Amalfi in connection with the Monastery of S. Mary. § This was in the 11th century.

There can be little doubt that the ruin above mentioned was this chapel of S. John; which may have been subsequently repaired and beautified, when the Society had increased in wealth and importance, although there is no historical record to that effect. However this may be, the present building cannot be of later date than A.D. 1187, when Jerusalem was taken by Saladin.

* Williams's Holy City, p. 229.

† Adamnanus de Locis Sanctis, Lib. I. cap. 5.

‡ Itinerarium Bernardi Septentis, in Recueil de Voyages, &c. Paris, 1839. Tome 4me. p. 789.

§ Willelmi Tyrensis Historia, Lib. xviii. cap. 4, §. ap. Gesta Dei per Francos, p. 933.

II. The same may be said of the Church of S. John Baptist at Sebus-tieh, (the ancient Samaria,) which we shall find reason to believe was also under the especial patronage of the Hospitallers, after that, in emulation of the Templars, they had resolved themselves into a military order. This ruin, perhaps the finest in Palestine, is thus described by Dr. Robinson.

"The first object which presents itself, and at the same time the most conspicuous ruin of the place, is the church dedicated to S. John the Baptist, erected over the spot where a tradition of long standing has fixed the place of his burial, if not of his martyrdom. The eastern end overhangs the brow of the steep descent below the village. It is quite entire; and arrests the attention of the traveller long before he reaches Sebus-tieh. The church is approached from the west, where is a narrow sunken court. The walls remain entire to a considerable height; enclosing a large space; in which are now a moek and the small building over the tomb. The dimensions of the church are by measurement one hundred and fifty three feet long inside (besides a porch of ten feet,) and seventy five feet broad.

"The alcove for the altar, occupying the greater part of the eastern end, which thus assumes a rounded form, is rather an imposing piece of mixed architecture. The Greek style predominates in it; the arches of the windows are round, and the whole alcove is highly ornamented, especially on the outside. But the upper arches on the inside of the alcove are Pointed: as are also the great arches in the body of the church. These latter rest on columns belonging to no order of architecture; the capitals are indeed Corinthian in shape and size, but are decorated with ornaments resembling the trunk of the palm-tree. The windows are high up and narrow; and the whole church has at the same time an air of military defence. On the outside of the southern wall are slender buttresses; I should have presumed the same of the northern wall, but some traveller describes this as plain. In one place inside, two or three large marble tablets are built into a modern wall, on which are sculptured in relief, many crosses of the order of the Knights of S. John; of these the Mahommedans have broken off the upright part, so that the tablets now exhibit only horizontal bars.

"The architecture necessarily limits the antiquity of this edifice to the period of the Crusades; though it is not improbable that a portion of the eastern end may be of an earlier date. Common tradition, as in so many other cases, falsely ascribes this church to Helena. The presence of so many crosses of the Knights of S. John, and the circumstance that the spot was regarded as the sepulchre of their patron Saint, go to render it probable, that the church may have been erected by that order, in connection, perhaps, with the Latin bishopric; but I have been able to find no historical testimony to that effect.

"The church is first mentioned by Phocas, about A.D. 1185; though probably a former one had existed here at a much earlier date."*

This description is sufficiently minute, but it is scarcely correct to say that "the Greek style predominates" in "the alcove for the altar." Viewed externally all the features stamp it as a fine specimen of First-Pointed architecture. It is an octagonal apse exhibiting single lancet lights with trefoil heads, slender shafts supporting the outer arch, encircled above by a cornice, composed of a series of First-Pointed arches, still in good preservation. The side windows are of

* *Biblical Researches*, vol. iii. pp. 139, 142.

the same character with those of the apse; and there can be no doubt that the round arches of the interior are borrowed, not from the Byzantine, but from the Norman style; while the capitals exhibit that rude imitation of the Corinthian which are sometimes found in this style. The church belongs in fact to the period of the transition between the Norman and First-Pointed; and is probably anterior to any example of this mixture of styles in our own country: for there is no room to suppose that it was modernized at any period subsequent to its original erection. After the fatal battle of Tiberias, in A.D. 1187, and before the fall of Jerusalem, Sebaste was taken by Saladin.* The supposed prison and tomb of S. John was preserved inviolate by the infidels, but the church was destroyed, and is described as a majestic ruin, by all subsequent travellers†.

III. An ancient church of Acre deserves a passing notice, as a pure specimen of the First-Pointed, so far as can be judged from the features preserved by Le Bruyn, who made a drawing of it in A.D. 1682.‡ It is to be feared that the fortunes of war have since destroyed this venerable monument of the Crusades, although it is not impossible that some traces of it might still be recovered. Pococke describes the ruins as "the remains of the very magnificent and lofty cathedral church of S. Andrew, which had a portico round it, and appears to have been a fine Gothic building." § He places it in his plan, as does Le Bruyn in his description, by the sea-side, on the west of the promontory. The print gives the west end and part of the north side. The west front was composed of a triple lancet window, surmounted by three circular foliated lights in the clerestory of the nave, with single lancets for the aisles. The side lights were also single lancets, with a cornice of trefoil arches above. Beneath the windows of the aisle are seen the wall-ribs of the groined roof of the surrounding portico, mentioned by Pococke, and the spring of the other ribs of the vaulted ceiling. This portico or cloister was continued along the western front;—an expedient adopted by the Franks in Palestine, as a protection against the excessive heat of an eastern climate, and one lately recommended, (it will be remembered,) for a church in India.

This city, though taken by Saladin, was recovered by the Christians, who held possession of it from A.D. 1191, to A.D. 1290, in which interval probably this church was erected, in connection with the convent of the Templars which is marked in the old plans as occupying the site where this ruin was found.

IV. About six hours south of Acre is the poor village of Atlect, occupying part of the extensive ruins of the Pilgrims' Castle, founded by the Templars.|| The keep stood on a rocky promontory, nearly forming a peninsula, now occupied by the modern village, great part of which is built into the ruins of the fortress. Conspicuous among

* Radulphi Coggeshale Chronicon Terræ Sanctæ, &c. sect. 18. Apud Martene et Durand. Vet. Scrip. Collect. vol. v. p. 561.

† E. g. Brocardus says, "Tales autem ruinas non vidi in terrâ sanctâ, (cum tamen multas et magnas viderim) sicut in Samariâ." Descriptio Terræ Sanctæ, apud Canisii. Thes. ed. Baanage, vol. iv. p. 15.

‡ Voyage to the Levant, p. 226.

§ Observations on Palestine, cap. xiii. Travels, vol. ii. p. 53.

|| Jacobus de Vitriaco, lib. iii. apud Gest. Dei, p. 1131.

these is the building described in the following passage from Pococke, who visited it in A.D. 1737-8.

"In the castle there are remains of a fine lofty church of ten sides, built in a light Gothic taste; three chapels are built to the three eastern sides, each of which consists of five sides, excepting the opening to the church; in those it is probable the three chief altars stood. . . . The whole is so magnificent, and so finely built, that it may be reckoned as one of the things that are best worth seeing in these parts."^{*}

Irby and Mangles (A.D. 1817,) enter into further particulars.†

"Within the citadel the most interesting of the remains is a part of a great building which we were puzzled to make out. Its form was originally a double hexagon: the half of the circumference, which is still standing, has six sides. On the exterior, below the cornice, in alto-relievo, are the heads of different animals, [a corbel table,] the human with those of the lion; the ram and the sheep are particularly distinguished. The exterior walls of this edifice have a double line of arches in the Gothic style; the lower row larger than the upper one; the architecture is light and elegant."

The writer was informed by the inhabitants, in 1843, that the ruins suffered materially from an earthquake about ten years before, and the remaining parts of the church are so choked up by the hovels of the villagers as to render them extremely difficult to explore: but it is still a noble ruin. The building must have been commenced about the year 1217, when the small castle of the earlier Templars was enlarged at an enormous expense. It was reduced after the fall of Acre in the year 1291, by the Sultan Kelaoon; and has never since been restored. The place is called by Jacobus de Vitriaco and others, "*Castrum Filii Dei*"; which would seem to intimate that the church was dedicated to our LORD.

V. The church of S. George at Lydda, will be regarded with more than ordinary interest by an English traveller, on account of an ancient tradition, almost universally received, that this church was built by one of the Kings of England, and he a no less celebrated personage than Richard of the Lion Heart.‡ Not that this was the first church erected at Lydda. Diospolis had its Bishop from very early times, and the bishop would not be without his cathedral. The historians of the First Crusade speak of a magnificent church dedicated to the renowned Cappadocian Martyr, which had been levelled to the ground by the Moslems on the approach of the Christian army. A Latin Bishop was appointed, and the church rebuilt, which in A.D. 1177 afforded protection to the Christians, when the town was attacked by the Moslems under the apostate Ivelin. It was again destroyed by Saladin on the approach of Richard I. in A.D. 1191; and some writers suppose that it was never afterwards rebuilt.§ But the testimonies of later authors to the

^{*} Pococke's *Observations on Palestine*, cap. xv. *Travels*, vol. ii. p. 87.

† *Travels in Syria*, p. 192.

‡ All the authorities except those expressly cited below, will be found in Robinson's *Biblical Researches*, vol. iii. p. 49, &c.

§ So Robinson, l. c. In p. 53, he says, "that Bohaedin (the Secretary and Historian of Saladin) affirms expressly that both (i. e. the fortress of Ramleh and the church of Lydda) still lay in ruins when he wrote." This would indeed be fatal to the tradition concerning Richard I. Bohaedin however does not say this, but only that the demolition of the edifices was commenced on the very day on which it was ordered by the Sultan. See Vita Saladin, p. 202. Dr. Robinson was probably misled by the Latin translation, which is somewhat obscure.

existence of a church are too distinct to be referred only to the ruin left by Saladin; not to insist upon the fact that the remains are even now too considerable to satisfy the language of the contemporary historian, who affirms that the church was then levelled with the ground. In the treaty concluded between Richard and Saladin, in 1192, the half of Lydda was reserved to the Christians; and twelve years later it was wholly given up to them, and remained in their possession until 1266. It is far from improbable, that, with a view to the Christian inhabitants, the English king may have stipulated for the restoration of the church, and furnished funds for its erection. The style of architecture, which exhibits features of Norman and First-Pointed, will well agree with this date. The following is Dr. Robinson's description:—

"The edifice must have been very large. The walls of the eastern end are standing only in the parts near the altar, including the arch over the latter; but the western end remains more perfect, and has been built into a large mosk; the lofty minaret of which forms the landmark of Ludd. The intervening portions of the walls are gone; but several of the columns remain, and one lofty Pointed arch on the south of the grand aisle. The columns along this aisle are of a peculiar construction,—a square shaft or body, and then on each of the four sides a pilaster with a column attached. We measured the width of the grand aisle, between the centres of the columns, thirty-six feet; and the northern side aisle to the wall twenty-one feet; which gives seventy-eight feet for the interior breadth of the church. The length we could not determine."*

To this it may be added that the columns attached to the piers and supporting the Pointed arch, are decidedly "Gothic" pillars, though ornamented with capitals similar to those of S. John's church at Sebastieh. A small light in the semicircular apse is as certainly Norman.† The magnificent fabric suffered, no doubt, on the sacking of Lydda by the Mogols in A.D. 1271, but it was restored in the following century, under circumstances which will fully account for the Byzantine features in the existing remains, such, for example, as the pilasters attached to the square piers. The imperial historian, John Cantacuzene, has preserved to us a letter from the Sultan of Egypt to himself when Emperor of Constantinople, in which the former recounts the favours which he had granted to the Christians at the Emperor's intercession. Among these is the permission to restore the ruins of an ancient church of S. George, in the neighbourhood of Ramleh.‡ This would be about A.D. 1350.

In the following century, Merj-ed-Din, A.D. 1495, speaks of a Christian church, converted into a mosk, with a lofty minaret; alluding no doubt to the mosk still existing at the west of the ruin. The Christians however retained possession of the east end, for as late as A.D. 1611, our countryman Sandys thus writes:

"Here yet standeth a Christian temple, built, as they say, by a King of

* Biblical Researches, vol. iii. p. 49, 50.

† A good idea of the ruin may be had from Le Bruyn's Drawing. Travels, p. 183; only he has represented the arch not Pointed, as it is, but round.

‡ Historia, lib. iv. cap. xiv. p. 757.

England. . . . The Greeks have the custody of this church, who show a skull which they affirm to be S. George's.*

VI. The last church which we shall here notice will tell its own story in the accompanying lithograph from a very faithful drawing, taken on the spot by a clever Russian artist. Its fabric is still entire, though it must have been deserted for many years; and when last visited by the writer, it scarcely allowed an entrance, owing to the stench arising from the putrid carcase of a camel laid there to rot! The village contains only Mahometans and is the capital of the district of Abu-Goosh, a powerful Sheikh whose name is well known to European travellers. It is now called Kuryet-el-'Anub, but a continuous tradition of the native Greek Church has assigned the Emmaus of S. Luke to this locality; though a much later, and not consistent, Latin tradition has fixed Emmaus to another spot, and found another Scripture designation for this village. It is situated on the direct road to Jaffa, exactly seven Roman miles (sixty stadia) distant from Jerusalem.† Two miles nearer to that city, is a village called "Colonia,"—the settlement, no doubt, of the military colony planted by Vespasian in the district of Emmaus‡; and about half-way between the two villages to the south of the road is a ruin called "Custel"—the "Castellum Emmaus" of the old itineraries.

The earliest and fullest mention of this village is found in S. Willibald, in the 8th century (A.D. 765); for although he falls into the same error as S. Jerome,§ of supposing that the Emmaus of S. Luke is identical with that which was afterwards called Nicopolis, yet he describes the true one, and places it sixty furlongs from Jerusalem. He worshipped, it is said, in the house of Cleophas, now converted into a church, and saw the fountain in which our Lord washed His blessed feet, so endowing it with medicinal virtues, capable of healing the infirmities both of men and beasts.|| And it is a singular fact, that this water is still so highly esteemed, that the Effendis or principal Mahometan inhabitants of Jerusalem will drink no other. The historians of the Crusades, though still confounding the Emmaus of S. Luke with Nicopolis, yet retained the true tradition of the site, and here it was that the Christian army encamped the night before they reached Jerusalem.¶ They mention the village and fountain, but not the church. It was not until the 16th century that Emmaus migrated to another village,** when its true representative came to be regarded by some pilgrims as Anathoth of Benjamin. This mistake, which is exposed and corrected by Quaresmius,†† is explained by the fact, that either the Latin monastery which is now destroyed, or the church which still stands, was dedicated to the prophet Jeremiah.‡‡ There

* Sandys' Travels, p. 187. Compare with this Itin. Hierosol. Bartholomei de Saligniaco in the preceding century (cir. A.D. 1522) . . . "Lydda, ubi est templum satis pulchrum," &c., tom v. cap. 4.

† S. Luke xxiv. 13.

‡ Epist. lxxxvi. Op. vol. iv. pt. ii. p. 673.

§ S. Willibaldi Itin. cap. xiii. ap. Canisii Thes. ed. Basnage, vol. ii. p. 120.

|| See the passages in the *Gesta Dei per Francos*, pp. 396, 572, 743.

** See Cotovicus, Itiner. Hierosol. lib. ii. cap. xix. p. 314.

†† Elucidatio Terræ Stæ. lib. iv. cap. viii. vol. ii. p. 15.

‡‡ Quaresmius, lib. c. cap. vii. Sandys' Travels, p. 187.

‡ Josephus, Jewish War, vii. v. 6.

were in fact two churches in this village. The one now in ruins "would appear from the paintings still to be traced on the walls to have belonged to the Greeks, not to the Latins. The Franciscan monastery mentioned by Bonifacius and Quaresmius, occupied a hill on the opposite side of the road, where extensive ruins are still shown among the olive plantation." *

There appears to be no record of the erection of this church. Its architecture would lead us to conclude that it was built by the Western Christians towards the end of the Frank dominion in Palestine. It probably passed into the hands of the Greeks, on the recovery of the land by the Moslems, who always treated the Oriental Christians with much greater consideration than their brethren from the West. The fresco paintings on the walls of the semicircular apse, representing Saints with aureoles, are decidedly of the Greek model, and seem to have had names subscribed in Greek characters. It has been already intimated that the native Christians still regard this village as the Emmaus of S. Luke.

We cannot conclude this paper without expressing our deep regret that the rivalry, the suspicions, and mutual jealousies of the European powers should be allowed so to embarrass their policy in the Holy Land, that the desecration and desolation of its venerable buildings is allowed to continue, to the shame of the Christian name, before the eyes of the infidels. We have seen above a Greek Emperor, scarcely seated on his tottering throne, interceding for the restoration of churches and for immunities to Christians. Is it not a shame and a sin that Christian England, when she had it in her power to dictate what terms she pleased to the feeble Porte, to whose government she restored this country, wrested by her prowess from the Egyptian rule, never bestowed one thought upon the Christian inhabitants of the land, nor made any provision for the recognition of our common faith in this its earliest seat? Verily, the infidels dwelling among these ruins, so many standing monuments of the triumphs of the Crescent over the Cross, must think that we hold our religion very cheap, when we are so little jealous for its honour. But such is the enlightened policy of the nineteenth century!

CHURCH MUSIC.

Anthems and Services for Church Choirs. Nos. 1, 2, 3, 4, 5. London: Burns, Portman Street.

WE owe some apology to the spirited publisher of this valuable series for our somewhat tardy notice of it in the *Ecclesiologist*. The restitution of a just taste in church music will ever proceed *pari passu* with the revival of true feeling in church-architecture: and to the promotion of that object, after the manifold degradations of the present and

* Williams' Holy City, p. 9, n. 9.

preceding centuries, a most important step is gained by presenting in this most accessible and cheap form the works of the best masters of ecclesiastical song to the public.

The judgment of J. J. Rousseau, incapable as he was morally of the higher and deeper feelings on this matter, may be accepted as proof of the impression of the evident fitness and propriety of things on minds of sensibility and discernment. Speaking of the current music of the Italian and Gallican churches in the last century, he says,* “En général la musique latine n’a pas assez de gravité pour l’usage auquel elle est destinée : on n’y doit point rechercher l’imitation comme dans la musique théâtrale ; les chants sacrés ne doivent point représenter le tumulte des passions humaines, mais seulement la majesté de celui à qui ils s’adressent, et l’égalité d’âme de ceux qui les prononcent. Quoi que puissent dire les paroles, toute autre expression dans le chant est un contresens.” It is true that Rousseau is here speaking principally of the ordinary chant of the church-service : with reference to which he immediately subjoins the observation, “Il faut n’avoir, je ne dis pas aucune piété, mais je dis aucun goût, pour préférer dans les églises la musique au plain-chant.” But the principles of his criticism apply just as well to the most elaborate anthems sung in cathedral churches as to the services in which the choir and the great congregation are joint performers with the officiating priest, and to which the recondite artificialities of musical composition are most inapplicable. We need scarcely add that with respect even to these, we need no less than the Parisian and other choirs, the rebuke administered by the infidel citizen of Geneva : a fact to which the hearers of sundry *Cantate Domino’s* and other services as performed by our cathedral and collegiate choirs, may bear a melancholy witness.

The restorers of the only true and genuine plain chant of the Christian Church, are often doomed to encounter the senseless cry of barbarism raised in quarters which are too much regarded by the present generation. It were indeed easy to evince the untruth and absurdity of the charge, as directed against the unearthly melodies which some of the highest genius in the art have loved to repeat and adorn ; this has been shown abundantly to such as have ears to hear† : yet such is the prejudice which perverted taste and uncatholic feeling here concur in producing, that the restorers must even be content to find themselves termed “mediæval purists,” sworn foes of counterpoint and of all the improved musical science of modern times. But when the said purists put forth such specimens as those contained in the brochures now before us, specimens of what they propose in the way of anthems, not more for adoption than for imitation, to the church-choirs of Christian England, it will not be so easy to maintain the same senseless outcry. Those whose tastes are least in accordance with these sublime models, cannot refuse them the praise of consummate musical science, or transfer to them the expressions either of disdain or of distant awful respect, which the same persons apply alternately

* *Dictionnaire de Musique*, Art. *MOTET*.

† See the article on *English Ritual Music*, in the “Christian Remembrancer” of last July. (1846.)

with grotesque inconsistency to the Gregorian tones. And they may further believe us when we assure them that there is no wish to cramp or restrict the resources of musical art, or to chain them even to this type. Let these, wherever they may be found, be improved as far as they may, in ecclesiastical composition, provided the spirit and character so nobly exemplified here be not departed from. That character is one and unchangeable, as is the Church whose living sentiments is there embodied: it is not exchanged with impunity either for the platitude of the Anglican style (if style it can be called) of the Erastian mixto-puritanical period, or for the meretricious æsthetic, the product of debased religious feeling, which adulterates and corrupts the religious compositions of some of the greatest foreign artists.

First and greatest amidst the masters in this collection is he whose sole surname is that of the famed city that gave him birth, Giovanni Pierluigi da Palestrina (Joannes Petrus Aloysius Prænestinus): the man whose transcendent merit preserved to the sacred offices of Rome the service of that choral harmony or counterpoint, whose miserable debasement during the vaunted Medicean period that preceded had well nigh procured its ignominious expulsion by the Pope and Cardinals of 1555: and who thus put off to an after generation the full developement on the higher genius of his own art, of a pagan influence that had been already fatal to the Christianity of the sister arts of painting and architecture. To this great man even Burney devotes thirteen quarto pages; though to the dilettanti of 1789 he deems it necessary to say, "The reader may make it as short as he pleases": adding no less truly than apologetically, "In a general *History of Ancient Poetry*, Homer would doubtless occupy the most ample and honourable place: and Palestrina, the Homer of the most ancient Music that has been preserved, merits all the reverence and attention which it is in a musical historian's power to bestow." The genius of our musical Homer may be better judged from the abundant specimens produced in these numbers than from the solitary two given in the *History of Music**: and whoever will make trial, for example, as we have done, of the chastened pathos of the *O Saviour of the World*, in No. I.—the grave majesty of the *If God be for us*, in No. II.—and the singular beauty of the *Veni CREATOR*, that closes No. V.—will see good reason for that most impartial judgment that pronounced him the "divine musician," the composer of the "most exquisite music that ever had admission into the Christian Church."† It needs but an ear accustomed to these celestial harmonies, to loathe in comparison much that, under the name of sacred music, even from practised masters of the art, we have been in former days instructed to admire.

We need do no more than invite attention to the other composers, worthy of such a leader, whose strains find a place in this series—Felice Anerio, who succeeded Palestrina as Maestro di Capella in the Pontifical Chapel,—Gregorio Allegri and others, who in a subsequent age

* Vol. iii. p. 170, and pp. 191. 2. These are a beautiful fugue, *Deposuit potentes de sede*, from the Magnificat; and a noble Motet, *Exaltabo Te DOMINE*, (which has been inserted in Part I. of the publications of the Motet Society).

† Ibid. p. 171.

followed in their steps—and Orlando Gibbons, their able imitator in our own country—many of whose happily yet well-known compositions, together with his excellent predecessors, Farrant, Tallis and others, are inserted in this collection. We see also some original works of Mr. Dyce, and Dr. Gauntlett, of which it is no small praise to say that they are not unfit to appear in such company.

PROLONGED DURATION OF POINTED ARCHITECTURE IN FRANCE.

THE author of that excellent article in the *Ecclesiologist* for September, "the French Académie and Gothic Architecture," seems to have been led by M. Raoul Rochette's plausible statements into a somewhat exaggerated opinion of the oblivion of Pointed architecture in France, during the three last centuries. His desire of doing justice to our neighbours, (the author of this communication is sure,) will make him very glad to see this slight inaccuracy in that otherwise admirable paper set right. If the readers of the *Ecclesiologist* will refer to page 245 of the last volume, they will find mention of two huge French churches built in later times in Pointed architecture, S. Eustache at Paris, raised between 1532 and 1642, a very corrupt specimen: and the cathedral of Orleans, the work (with the exception of the eastern chapels,) of the two last centuries, which is built in comparatively a pure style. Since the publication of the September number, a third very remarkable instance of Pointed work in France, on a very large scale, and done in modern times, has come under the notice of the author of this communication. He derives his information from an interesting volume lately published, "*Eglises, Châteaux, Beffroies, et Hôtels-de-Villes de la Picardie et de l'Artois*," tom. i. Amiens, 1846, 8vo., by MM. Dusevel, &c. The then abbat of the famous abbey of Corbie in Picardy, began the re-building his church on a magnificent scale in 1501. The transepts and choir were completed, the original Romanesque apse being left, but the nave apparently destroyed, as possibly the size of the then portion might have rendered necessary, at least we hear nothing of its retention, but we do hear complaints of the inadequacy of the church. Years went on and the church remained in this state: at length, in 1687, a plan was prepared in Paris for the completion of the church, by building a nave, portals, aisles, including those of the choir, and five chapels. The works had made very little progress till 1701, when the operations were more earnestly undertaken. However, the church was not completed till after 1732. All that now exists of this vast structure is the nave, which, in a miserably mutilated condition, is used for the parish-church, the rest having been pulled down, as—(no pun is meant)—a preferable step to restoring it, in the days of the Restoration. The work in question gives an engraving of the west front, which is extremely remarkable. It is of the usual type of a large French church. On the lowest story are three lofty Pointed portals of very poor and

incorrect detail. Above the central portal is a rose, and four-light Pointed windows above the side ones, the whole being filled with Flamboyant tracery, that of the side windows, at all events, being of apparently a very fair character. Above rise two massive towers of the same height and form, their lower portions being tied together by a flat solid screen, which is surmounted by a pierced parapet, and is repeated in the lower part of the tower. Above this the towers are lit by two-light Pointed windows with tracery-heads; they are surmounted by an open parapet of Pointed work, with "smelling-bottle" ornaments at the angles. The buttresses are broad and conspicuous, and have a vertical effect, but they are shallow. The whole mass, as might be supposed, looks square and heavy. It is however a wonderful work, considering the times in which it was executed. This west front and the more ornate, though more capricious one at Orleans, executed in the latter half of the last century, show what an impression the glorious works of the middle ages must have produced upon the French mind, when men were found to imitate them even in the cold days of Bourbon bad taste. Whether or not any other remarkable monuments of very Late-Pointed work are still to be found in France, standing, or in documents, the author of the notice is not aware. He cannot however leave off without commending the subject to the attention of M. Didron and his able coadjutors of the *Annales Archéologiques*.

REVIEWS.

Nürnberg's Baudenkmale der Vorzeit oder Musterbuch der Altdeutscher Baukunst von Carl Heideloff (Memorial Pictures of the former times of Nuremberg, or Book of Representations of old German Architecture. By CHARLES HEIDELOFF). Parts 1 and 2. Nuremberg, 1838 and 1843.

OUR readers are we trust familiar with the name of Herr Heideloff, as one who, although an adherent of the Lutheran sect, has yet with the same inconsistency which has led that body of religionists to retain Catholic altars and vestments, devoted himself to the restoration of Christian art in his native land. In the present work he has undertaken to illustrate one of the most curious mediæval cities in the whole world. Our readers will perceive the length of time which has elapsed between the appearance of these two parts. Herr Heideloff apologises for this on the cover of the second part, in language which makes us somewhat fearful for the ultimate completion of the undertaking. At present the work consists merely of plates (23 in number) with short *ad interim* letterpress on the insides of the covers. Among these we find representations of the Ottmars Kapelle, built in 1158, by Frederick Barbarossa, in the castle, also with ground-plans of the churches of S. Mary, S. Laurence, and S. Sebaldus. The two latter in the main are very grand specimens, the first of German Third-, and the second of German Middle-Pointed, and are remarkable for having their choirs

loftier than their naves. They are both apsidal, with a single encircling aisle, without transepts or projecting chapels in the apse, and with two western towers and spires. S. Sebaldis is remarkable for also possessing a western apse; it is curious to see this remarkable arrangement preserved so long. The choir of S. Sebaldis is singularly inclined to the north. Herr Heideloff gives a representation of the magnificent tabernacle wrought by Adam Kraft, and still preserved in S. Laurence's. These two churches, although so long perverted to Lutheran uses, are yet wonderfully mediæval in their internal aspect.

Furby's Hand-book for Strangers visiting Bridlington Quay. Bridlington, 1846.

It must surely be a mark of considerable life when a subject is found to be interesting more and more widely very different classes of people, and to find itself a place in quarters where one would least look for it. It is so now with our science. More correct knowledge of art and appreciation of beauty are to be seen in every direction. One cannot watch the newspaper press without seeing how much more full and particular accounts of new churches, for example, are becoming: and without observing that these accounts begin to show a growing acquaintance with the rules and principles and nomenclature of Ecclesiology. And so, a short time since, we reviewed a railway-guide which showed a most intelligent appreciation of this science. We have now to notice another mark of the same phenomenon. We have received a hand-book to a watering-place—a little yellow-covered book with all the usual twaddle about bathing-rooms and scraps of poetry about the "ever-varying Ocean"—which in spite of all its absurdities, exhibits on the part of the writer who describes the neighbouring churches much acquaintance with the art which has to do with churches, and very considerable taste and reverence in treating the subject. We will give some specimens. "Flamborough. The church is an ancient fabric, characteristically dedicated in honour of S. Oswald, the tutelar Saint of fishermen. . . . this building consists of a nave and chancel, with aisles to each. The chancel is separated from the nave by a wooden screen, over which are the remains of the ancient rood-loft. The workmanship of this screen belongs to the fifteenth century and is extremely rich. It has formerly been painted and gilded, and contains fourteen niches with fine canopies, and ten niches below filled with excellent tracery, comprising quatrefoils, grapes, and vine-leaves, with a running rose-tree in the lower moulding," &c.—p. 17. Again, in the account of All Saints, Barmston, (p. 28,) we read, "between the south aisle and the chancel is a *Hagioscope* or aperture through the wall, originally intended to give the worshippers in the aisle a better opportunity of seeing the elevation of the host by the Priest in time of mass. The general term for an aperture of this sort was 'Squint', but the word used above has now become a generally recognized one in Ecclesiology." (In p. 29,) "the font remains in its proper posi-

tion, near the entrance." At p. 35, is a very fair account of S. Martin, Burton Agnes, as restored by the vicar, Archdeacon Wilberforce. Of Harpham, we read, (p. 38,) "The village enjoys the traditionary fame of being the birthplace of the celebrated S. John of Beverley, to whom the church is dedicated." The writer in his account of the desecration of S. Martin, Lowthorp, takes a sentimental and aggrieved tone instead of one of deserved indignation. The chancel here is ruined and entirely roofless, the "victim of dilapidation, decay, and neglect." (p. 39.) Still it is something for watering-place visitors to be able to see such a text with such a comment, although we should wish the latter to be stronger. The desecration of Bridlington Priory-church is more boldly denounced in an interesting account of the remains. Describing an altar-stone remaining in the chancel, the writer quotes a passage from the Cambridge translation of Durandus, detailing its symbolism, and concludes: (p. 45.) "thus the five crosses as well as the stone on which they are marked, were intended as symbols to convey religious instruction to the minds of the people." S. —, Reighton—(apparently a neglected church)—is mentioned as having no altar-rail: we fear also it has no rood-screen. We have extracted enough to show that the Ecclesiological descriptions in this unpretending little book are by no means despicable: although of course there are many among them which are common-place, and even objectionable.

ECCLESIOLOGICAL NOTES.

S. Mary, Rye, Sussex.—A large cross-church, originally of Romanesque foundation, but altered and added to in later times. The nave, five bays in length, is of very early First-Pointed, with circular columns supporting arches of two orders, with a continuous hood decorated with the tooth ornament. The clerestory, of very late, we may say, debased work, has been added. The aisle-roofs are lean-tos. The west walls of the transepts are of Romanesque work, panelled within with exceedingly small Romanesque arches, the arches between the aisles and the transepts being also Romanesque. Above in the north transept is a Romanesque clerestory of two windows, connected by a gallery in the thickness of the wall. The font, a fine square Romanesque one, stands in the south transept. The lantern is Third-Pointed, and all the arches are of unequal sizes. The transept windows are of five lights of debased work. The chancel, three bays in length, is triple, though the chantries are now partitioned off and dreadfully desecrated, the one to the north being a receptacle for lumber, the other a school. The east window is Third-Pointed of six lights. In the side wall of the north chantry are two First-Pointed couplets, joined by a gallery cut in the wall, and there was probably a third to the east of them. The pillars and arches are Third-Pointed, except the most easterly pillar to the north, which is First-Pointed: we cannot positively determine the age of the opposite one. The side windows of the south chantry are two lights with a circle in the head, and devoid of foliation, (it is of course possible in such a case that the foliation may have been destroyed.) There is a bold flying buttress placed anglewise at the corner of the south chantry. The most remarkable external feature

however of the church is a flying buttress at the east end, abutting against the separation of the chancel and south chantry. It is of Middle-Pointed work, crocketed and open, and it abuts upon a square pier standing in the church-yard, which carries a square pinnacle set lozengewise with haunches, terminating in a pyramidal cap. The tower is very low, and carries a low capping. There is a disposition in the inhabitants to ameliorate the condition of the church. The Romanesque work in the transepts has been restored, and they talk of opening the north chantry. The north chantry, it is said, contained the altar of S. Nicolas, the south one that of S. Clare; as however S. Clare was only canonized in 1265, this can hardly have been its original dedication.

S. Thomas of Canterbury, Winchelsea, Sussex.—Only the chancel and two chantries of this extremely fine church are standing: there are also ruins of the transepts, and an unroofed sacristy on the north side of the chancel: the remainder of the church has perished. Mutilated as the church is, the internal effect is surprisingly magnificent. The architecture is early Middle-Pointed. The chancel is divided from the chantries by three arches, and projects a bay beyond. All the roofs retain their original pitch, which is lofty and without clerestory. That of the chancel is less acute than that of the chantries, from its greater width; this variety has a good effect. The east window is now filled with Third-Pointed tracery, and has, and doubtless always had five lights. There are three level sedilia (with piscina beyond) on the south side, very rich, with cinquefoiled heads and Purbeck shafts. The pillars consist of four longer and four smaller shafts, (the latter of Purbeck marble, now whitewashed over). They are banded, which is curious, considering how pronounced the architecture of the rest of the church is. The arches are of three orders. The side windows (three in number) are alike on both sides, consisting of three cinquefoil-headed lights, containing in the head a spherical triangle, including three (what may be described as) reversed trefoils with split cusps. The hoods include a panel on each side, producing an almost continuous panelling of the side walls. The east windows of the aisles have had their original tracery destroyed, one has had a sort of barbarous stone tracery inserted in debased days, and the other a copy of this in wood. They must have had four lights. The sedilia in the south chantry are even finer than in the chancel; three in number, on a level, with cinquefoiled heads, with trefoiled subfoliation. To the east of them stands a piscina: there is a square ambry or niche in the east wall of the south chantry towards the north. The canopied high-tombs in this church, all of Middle-Pointed date, are glorious. Three stand in the north chantry; they are, beginning westward: 1. A Knight cross-legged, as are the two other Knights' effigies, proving how fallacious the usual theory is, that this attitude was the badge of a Knight Templar. 2. A Lady. 3. A Priest. All these effigies are of Purbeck marble. In the south chantry are, 1. A Knight, supposed by the arms to be of the neighbouring family of Oxenbridge. 2. The famous high-tomb called of Gervase Aylard, figured by Mr. Blore, and by Mr. Pugin in his *Contrasts*. Beyond it are the sedilia. There are the stones of brasses in the chancel. The most westerly bay of the north chantry has been walled off (including one of the high-tombs,) below to form a sacristy, above to support a small belfry with a pyramidal capping, which though of course of late work has quite an antique character. The original sacristy fills up the area caused by the chancel projecting beyond the north chantry; it had a lean-to roof sloping eastward. The transepts projected one window to the north and south beyond the chantries. They were of the same date and style as the existing portion. There is still a piscina and fenestella in the most easterly part of the south transept wall. This church, which is so interesting for its

architecture, is still more so because its history is so perspicuous, and so fully explains its peculiarities. The old town of Winchelsea, a place of great trade, and containing many churches, was so much ruined by the sea, in 1287, that the inhabitants with the assistance of Edward I., began rebuilding it on a steep neighbouring hill, after a regular plan, with right-angled streets, dividing it into thirty-two squares, each containing about two acres and a quarter. The new town was partitioned into three parishes, S. Thomas, S. Giles, and S. Leonard, of which the two last churches have perished. The rebuilding took seven years to accomplish. We clearly see that this magnificent church was the work of premeditation. Old Winchelsea had many churches, and these probably very poor ones, as English town churches often were, the growth of circumstances. It was ordered that the new town should have few only, but these magnificent, and probably well furnished with side-altars, which served for the endowments of the old town. This church is curious as an early specimen of Middle-Pointed, in a state of very considerable perfection. Dominican and Franciscan Friaries were afterwards founded in the town. The new town of Winchelsea was ruined by the retreat of the sea. May not the prevalence of small town churches in our English cities be a mark of abiding Saxonism?

S. Botolph, Ratcliffe-on-the-Wreke, Leicestershire.—This church is chiefly remarkable from containing a very creditable specimen of work erected in the worst times. The tower and spire were built by the then Earl Ferrers at the commencement of the present century, apparently in imitation of an older one; the tower perhaps is somewhat poor and is a good deal injured by having no belfry window to the east, but the tall crocketed spire is excellent, and forms a beautiful object to the view in every direction. The ancient portion of the church is Middle-Pointed, simple, but good. There is at present only a chancel and nave; a north aisle having been destroyed at some period earlier than the erection of the tower: the octagonal pillars and arches remain within. The nave seems to have had its walls raised and roof lowered in an awkward manner: the chancel-roof is of medium pitch. The east window is a common reticulated window of three lights: the rest in the chancel and the south side of the nave are irregularly placed, and are of two lights, mostly with a spherical triangle in the head. Within, the effect is destroyed by the upper part of the chancel-arch being boarded up. The sedilia and piscina remain, very plain but good: the latter has a wooden shelf. In the east wall is an aumbrye. North of the altar is an effigy of a priest, apparently contemporary with the chancel: it is slightly raised from the ground, and the head has a recumbent canopy. The priest's door is on the north side. The whole church, except the tower, seems to be of one date, about the beginning of the fourteenth century. The only relic of earlier times is the font, the bowl of which, though placed on a later octagonal shaft, looks like Romanesque, and has had ornaments at the angles, (if we may so speak of a round figure,) which are now defaced.

S. Petrock, Padstow, Cornwall.—This church consists of a chancel with aisles, nave with aisles, south porch, and west tower. Of these the two lower stages of the tower are of Middle-Pointed, the rest of rather early Third-Pointed work. The chancel is lighted by a meagre window of five lights supermullioned, but without cusping of any kind, the result of an unskilful restoration a few years back. An arcade of two arches on each side divides the chancel from its aisles. There is no chancel-arch. The south chancel-aisle contains two very singular windows, the tracery of which is of a mixed character, being partly quite "Flamboyant," and partly "Perpendicular." They give the idea of a drawn battle between the two principles. The east window of this aisle is completely "Perpendicular." On the south wall there

is a piscina with a crocketed canopy surmounted by the figure of an ecclesiastic. The north chancel-aisle has a priest's door and a rood turret. The arch of the east window is panelled. The nave arcades are of five arches each, of very inferior detail, although there is an attempt at foliage in the caps of the pillars. The nave-aisles are of equal dimensions, and are entered by a meagre porch on the south side and a door on the north. The tower is of three stages. The lowermost is lighted by a trefoiled lancet enormously splayed on the south, and a three-light window with reticulated tracery on the west. The belfry-arch is plain, but good: of two orders, discontinuous. The spiral staircase seems to be contained in the north-west angle. It is entered externally by a door on the north face. Below this door, which is approached by a short flight of steps, there is a very singular recess. Under a segmental arch, are the much mutilated remains, or rather traces of two figures, a male and female, recumbent with a plain cross between them, the horizontal arms lying across their breasts. No legend remains. The second stage of the tower has its window blocked, the upper stage is Third-Pointed, pierced with three-light windows and surmounted by an embattled parapet. The church has some good roofs. That in the south chancel-aisle is coved. The other aisle-roofs are open, having been originally panelled; but, (as is often the case in Cornwall,) the boarding has been removed and the ribs, ridge-beam, and collars left standing. The stone employed for dressing is the local blue ashlar called *catacleuse*, as hard as granite, and nearly as smooth as marble.

NEW CHURCHES.

S. Mark, Pensnett, Kingswinford, Staffordshire.—We have seen a lithograph of this church taken from the south-west. The plan is cruciform, with rather short transepts, no aisles to the chancel, and a tower and spire attached to the south aisle, to the east of the first bay, so as to serve for a porch. The style adopted is First-Pointed. Mr. Derick is architect. We are really sorry to have to criticise this church. It is a very wearying thing for us to have time after time to repeat the same blame of the same faults, to have to put so many earnest persons to pain, by unfavourable notices of churches, which are really churches in their mass, and not conventicles, which are the fruit of Christian love and piety, which are so far superior to the structures of a few years gone by. We are fully alive to the imputations which we may render ourselves liable to, of unfair feelings whether of praise, or of disfavour to particular individuals. Still however we must persevere, feeling, as we do, conscious of our own integrity of purpose, and conscious how eagerly, how gladly we would speak otherwise, how much we should rejoice to be able at any time to give full praise to those, whom we are from time to time compelled to reprove. The church before us seems to share in that usual fault of many new churches, which aspire above the ordinary conventional type of other days. It is designed too much for effect, it labours under needless profuseness of ornament, and irregular multiplicity of parts, besides being cast in the mould of First-Pointed. The clerestory is an arcade of five, the three central lights being pierced, and the transept terminates in a trefoil-headed triplet,

(a favourite design we fancy with Mr. Derick,) while over the wider separated western couplet, is a spherical triangle enclosed in a septfoil circle. The spire, which is a broach, is far too ornamented, having three rows of spire-lights, and niches with images crowning the haunches. This lithograph heads a circular, setting forth the spiritual destitution of the district for which the church is intended, and its poverty. Why under such circumstances design such a church? We shall not be suspected we hope of advocating parsimony, when we assert that such a design ought never to have been entertained. Mr. Derick might easily have provided a church, which with far less outlay might have been equally church-like, and fully adequate to the requirements to the Divine worship. For instance, of what use are the transepts? Had they been omitted, we feel confident, that much expense might have been spared, and a larger amount of proper accommodation secured. We are not however anxious to pursue this discussion, which would lead us on to lengths, far beyond the limits of this department of our magazine.

S. Giles, Tetsworth, Oxfordshire.—This church is rebuilding entirely, from the designs of Mr. John Billing. The plan has a chancel (25ft 6in.) nave (62ft. 6in.) and a south aisle with tower over a south-west porch, and a vestry wrongly placed to the westward of the north side of the chancel. The style is First-Pointed: and the church is to accommodate in "pews, free seats, and children's seats," 404 persons. It is a mistake to build a tower and spire so far away from the nave: it ought to abut on the nave. There is a great effect of weakness in this design, from whatever point one sees the low lean-to of the aisle-roof, sloping down to the tower. This device is always adopted to save height in the tower: an architect would often be ashamed to attach to a nave a little tower and spire which he thinks may pass muster if standing on its own account, as in this case, over a porch. We extremely dislike this arrangement. As seen in a lithograph without any scale, the present design, by a very unusual fault now-a-days, is better in its whole than in its details. The tower is over-buttressed, for its very small height: has a belfry stage of very common-place and meagre design, and a stone broach of not pleasing proportions. The windows throughout the church are lancets; in couplet at the west end, and in triplet at the east end: those in the north wall of the nave are couplets with a quatrefoil in their heads. In a small church like this with a lean-to roofed aisle, the side wall of which is only 8ft. 6in. up to the top of the wall-plate, there is no occasion for regular pairs of windows all along. The sacristy has a chapel-like gabled roof with crosses. The priest's door is, as in most modern designs, for some reason or other, in bad proportion: it looks quite large in the perspective view. The raised level of the chancel-floor is a great difficulty to modern architects in treating this door: but why need the steps be *external*? Inside, the chancel-arch appears to be far too much of a Third-Pointed character. The arcade, of five, springs from six very low pillars, for which however a better model might have been taken. The roofs are open. The internal arrangement is not very satisfactory. The chancel has two longitudinal seats: there is no screen: there is a

square reading-box on the north, and an octagonal pulpit on the south of the nave. In the end of the south aisle, are the "children's seats,"—forms facing north. The font is eastward of the last pillar. We are far from wishing to condemn this design harshly: there are many redeeming points in it. It shows an appreciation of outline and of religious character. And yet no one would take it for an old church. The contract is for £1680.

S. Mary Magdalene's Church, Torquay.—This is a First-Pointed church by Mr. Salvin: the general effect is very imposing, and the situation on the edge of a narrow winding valley, will make it when finished a remarkable feature in the place. The nave has aisles and a clerestory; the chancel, which is rather short, has an apse and small side chapels. The tower has been begun in the position which a south transept would occupy, and there is a very slight projection and gable to the north in the corresponding place, put transept-wise, apparently with no other intention than to cover the junction of the lean-to roof of the aisle, and the ridge roof of the north chancel-chapel. We are not satisfied with this arrangement, and should think that either the transept ought to be of sufficient height and projection to be what it pretends to, or that the two roofs should be separated merely by the wall above the chancel-arch to the chapel, an arrangement which is not without its difficulties, but possesses at least the advantage of simplicity and reality. The effect of the interior is grand, but somewhat too sombre; and this will be increased by the painted glass that is to be placed in the windows of the chancel. We believe there are to be no galleries. The tower has great capabilities: it is quite a specimen of the art of packing; over the vestry, which occupies the floor, will be the organ-gallery, fronted with a stone parapet, and over this a third floor for the ringers. The tower has not as yet advanced beyond this point, so that we must leave our readers to conjecture what may be placed above. The feature we least like about the church is the west end; the exterior is panelled for a window of five lancets, of which only two are pierced, and they are surmounted by a circle that strikes us as incongruous with the rest; the lancets when seen from within are uncommonly long. On each side of the gable are projections terminating in turrets, which are neither buttresses nor towers, but might be intended for either. On the whole there is a display of richness in the west front with a meagre effect. We do not see why the tower should not have been placed at the west instead of the south; if this had been done, the difficulty which occurs in treating this end of the church would have been avoided. The clerestory is in compartments of four panels, two of which are pierced for short lancet windows. Except in them, the part we have noticed, and the chancel, every thing is plain, simple, and in good taste, and we observed no excess of adornment of the chancel which was not fitting to the place. In the exterior of the clerestory and chancel, the buttresses run up into a flat projecting surface which spreads into a horizontal projection and thickening of the wall over the windows, which seems to us more congenial to Romanesque than to the Pointed architecture of this country. It is one of those things

which have been omitted with great gain of lightness, and in which our national architecture excels the foreign style, that some persons have been lately attempting to naturalize among us. If weight is required to balance an arch, let it be given by adding a pinnacle standing on a sufficient pier or buttress, but let all the connecting parts be as light as is consistent with stability; we think those architects merit grave censure who take occasion of some doubtful or ill-constructed precedent to revive forms which the gradual developement of our architecture was casting out. Whether we will it or not, architecture has not ceased to develop itself, and we now should work with our eyes fixed on its history as a whole, singling out the correct principles it contains, and not suffering ourselves to be guided by caprice. On the whole, we see much to admire in this building, and the features of it on which we have to pass a limited censure are perhaps of secondary importance.

It is pleasing to find that such a church, intended to be free and unappropriated, should have been commenced by the dying legacy of one who had come to Torquay as an invalid, an example which if it were followed with the like liberality, would soon relieve the town from the opprobrium of having nothing like a church in it. We do not wish to embark in the controversies of the place, which seem to run high on the subject, and to prevent that agreement which is necessary for the completion of this church. It is grievous, however, to see towns such as this increasing in every direction, and the provision for the worship of God undergoing no advancement; especially in a place where the services of a large body of clergy might be so well bestowed on those who come there to die, and whose own affecting state makes so urgent a call on them for Christian care for their neighbours, and those who will come after them.

S. Paul, Alnwick.—This church, now nearly finished, is a fine spacious structure, of Middle-Pointed character, erected and endowed by the Duke of Northumberland; Mr. Salvin being the architect. The plan comprises a lofty nave with aisles and clerestory, a chancel with aisles, a western tower, a north porch, and a sacristy on the south side of the chancel. The roof of the nave has a good high pitch, but as well as those of the aisles, is slated, which impairs the effect, besides which, there are no parapets, a great defect in a church of so grand a scale. The tower also, though lofty, is very plain and poor, having a battlement without spire or pinnacles. The belfry windows are double and long. The west door has a plain triangular canopy with finial, and above it is a two-light Middle-Pointed window. This tower is of far better dimensions than the generality of modern steeples, but we regret that it has not been finished by a spire. The north porch is large; its outer door has fine mouldings and clustered shafts, and is set between two niches. On each side of the porch is a window of a single light. The windows of the aisles of the nave are of two lights, having good tracery of varied character: those of the clerestory are also of two lights, with flattened arches, for which there is authority in this style. The aisles of the chancel are lower than those of the nave, and their side windows have two trefoil-headed

lights within a containing arch. The east windows of the aisles are like those in the aisles of the nave. The east window of the chancel has very fine flowing tracery, and is of five lights and considerable size. The general effect of the interior is very good. The roof is plain but of great elevation. On each side is an arcade of five very lofty well-shaped arches, the piers clustered of eight shafts alternately circular and octagonal, and the capitals with good mouldings. The chancel and tower arches are similar, and over the former is a small rose window. The chancel has an arcade of two arches on each side, lower than those of the nave, but similar in character. Between the aisles of the nave and those of the chancel are arches of nearly triangular form, which, though not without authority, are not very elegant. The chancel will be laid entirely with encaustic tiles, and is to contain stalls for (we are sorry to say) the Duke of Northumberland's family. The nave is fitted with open benches of oak, the standards of which have flat tops, but rising rather too high. They are however solid, and well worked. The chancel extends a little eastward of the aisles, and the timbers of its roof rest on good corbel-heads. The altar is of oak, having three open trefoil-headed arches in front. The font has an octagonal bowl, with wavy tracery, and a band of ball-flowers. It is placed near the west end of the nave. There will be no gallery, except one within the tower for the organ. The nave is to have a wood pavement, which appears to us objectionable. There are crosses on the two east gables. On the whole we must pronounce this church to be really a fine one, notwithstanding the defects mentioned.

Christ-church, Skipton, West Riding of York.—This church has many good points, and displays so much of true church feeling in its arrangements as almost to disarm criticism. But there are unfortunately several architectural defects which mark a want of knowledge rather than of good feeling in those who planned it. It is rather a spacious church, and built of very good stone,—having a nave with aisles, western tower, and a very fairly developed chancel, with a sacristy on each side of it. The style is a sort of transition from First to Middle-Pointed, but by no means well conceived. The clerestory windows are of two-lights without foils: those of the aisles and of the chancel have a circle in the head of the arch, those of the chancel have shafts, and that at the east end is of four lights, there being three on each side of two lights, and all filled with rather rich stained glass by Wailes. The altar is of stone, and on it are two candlesticks. On its south side are two chairs against the wall, and a credence. There is a lectern and a Litany-desk facing east. The tower-arch is open, the arcades of the nave have each six rather low Pointed arches, with octagonal columns. There is no gallery: several seats are open, but there are some pews. The tower has rather heavy pinnacles. The chancel is approached by an ascent of several steps, and beneath it is a crypt in which the funeral service is performed. The font is of circular form, and First-Pointed character, surrounded by trefoil arches.

S. Clotilde, Paris.—The French authorities, as we learn from the *Annales Archéologiques* of September, having resolved to build a Pointed church with the above dedication, in Paris, confided the exe-

cution to M. Gau. This gentleman's design was three times returned for correction by the *Conseil des b^{ât}iments civils*. The Minister of the Interior however disregarding this censure, has ordered the work to be proceeded with. The *Annales* remark, "We do not like the *Conseil des b^{ât}iments*, but we regret that the Minister of the Interior so despises the decisions of that illustrious Areopagus. M. Gau, who comes from Cologne, and who has lived for a long time in France, has thought himself obliged, in order to please us, as well as his countrymen, to compose a church out of S. Ouen at Rouen, and the cathedral of Cologne; the whole seasoned with such portions of architecture, and of ornaments, as at no place and no time were executed by the artists of the middle ages." M. Gau however appears to be well meaning, as he has three times referred his plans to M. Didron for advice, which advice was to produce "a copy exact and formal, as regarded both mass and details, of the architecture of the thirteenth century, and not that amalgamation of parts belonging to different countries, epochs, and styles." M. Didron (we assume) accordingly continues, after some sensible remarks on the feelings with which we should look on the building even of a bad Pointed church, to observe, "We hope that M. Gau will modify his ultimate design in accordance with the observations which have been made to him. We hope that he will give a formal contradiction to those imbecile journals which have congratulated him upon having at once recalled, in his design for the church, the cathedral of Orleans, one of the most ugly cathedrals of France, the German cathedrals of the twelfth century, and the English architecture of the cathedrals of York and Lincoln." If not, the alternative of an unenviable position in the future numbers of the *Annales* is hinted at. We sincerely trust that this church may be made one which will do honour to our age; but even should M. Gau's obstinacy cause it to be a failure, it will still remain a most interesting phenomenon. From what we have quoted, we may gather that it is to be large and sumptuous: and a large and sumptuous Pointed church being built in the Paris of the nineteenth century is no slight thing. If it prove successful, it will be a great step gained, and if it do not, we think the having to analyze its faults will be a useful thing in the present state of the Ecclesiological movement in France, where the battle is more between Classical and Christian architecture, than (as it has become with us in the case of our religious constructions) between true Christian architecture, and spurious imitations of its forms.

CHURCH RESTORATIONS.

S. Petrock, Padstow, Cornwall.—During the last two years some costly restorations have been effected in this church at the expense of a lady, who has unfortunately thought proper to dispense, nearly or entirely, with the assistance of an architect. The first thing thought of was of course the embellishing of the windows with stained glass. Mr. Warrington

was accordingly sent for, and directed to set to work upon them. Meanwhile the decayed monials, &c., were made good. The east window of the chancel contains figures of SS. Matthew, Mark, John Baptist, Luke, and John Evangelist, with the evangelistic symbols in the window head. This is, on the whole, a satisfactory performance. The other windows are inferior, consisting chiefly of scrolls bearing texts. Some of the glass displays unequivocal signs of Mr. Warrington's favourite antiquating process. Three windows are appropriated by the choice of suitable emblems and scriptures to the three classes of farmers, sailors, and merchants. All this time the pews have been suffered to remain in all their multiform ugliness, encumbering the chancel nave and aisles. A gallery however has been taken down, and the demolition of the pews is, we understand, contemplated. The granite pillars have been well scraped, and the belfry-arch thrown open. A new stone reredos has been erected, arcaded in the most approved fashion, for Creed, Commandments, &c., and flanked by elaborate crocketed pinnacles, (the other details being meant for First-Pointed.) The altar remains where it was before—on the level of the chancel floor. It is a mean mahogany table. Some new "Gothic" altar-rails have been erected, enclosing a very small space. A new roof has been added to the chancel, being an imitation of that in the south chancel-aisle—angels and all. The nave roof has also been restored, but with wretched plaister-of-Paris ribs, and stucco panels, in imitation of stone. A more glaring and miserable deception it is impossible to conceive, for of course a stone roof of this description would not stand for an hour. The font is under restoration. It is apparently curious, having what seem to be figures of the twelve Apostles, on the bowl.

Bridlington (Priory) Church.—An appeal for aid in the restoration of this fine but mutilated church has been issued by the curate and churchwardens. We hope they may be successful in getting aid. The desecrated state of such churches as these, the revenues belonging to which have been diverted from their rightful owners, is a crying disgrace to our Church. We shall quote from the 'Appeal' the kind and order of the proposed restorations:

"The materials of the church, like its revenues, have been objects of spoil.....

"It must be obvious to the most casual observer that the dilapidations and injuries arising from the want of timely repair on the one hand, and the injudicious mode in which repairs have been effected on the other, require an effort of no ordinary character to secure the desired restoration. Much is required to be done; more, indeed, than can be expected to be fully completed.

"As a preliminary measure the churchwardens deemed it right to have a survey made, and for this purpose, at once, secured the valuable services of Edmund Sharpe, Esq., M.A. The course of restoration which he, in connexion with his associate E. G. Paley, Esq., has recommended and they propose to follow, is according to the annexed order of precedence:—

- 1st. The restoration of the westernmost compartments of the roof (to be done by church-rate, as a repair absolutely necessary.)
- 2nd. The restoration of the west-end:—commencing with the great west window by re-glazing the whole—opening the north tower to the church,

- and roofing it: and raising the pitch of the roof so as to include the head of the window: and doing such repairs to the exterior stone work, as are possible and desirable.
- 3rd. Opening the whole of the clerestory windows that are at present stopped, and re-glazing them.
- 4th. Cleansing the whole interior of plaister and white-wash, and restoring the mutilated shafts, string-courses, capitals, piers, &c.
- 5th. Restoring the south clerestory walls and windows, and repairing the whole of the wall of the south aisle.
- 6th. Restoring the upper part of the singularly beautiful north porch.
- 7th. To raise one, at least, of the two western towers, (both at present on a level with the roof of the nave,) two stages in height, in the place of the present miserable-looking brick octagon, which contains the bells: but this measure, as one of ornament, they do not intend to engage in, until they have effected the restoration of the dilapidated parts of the building."

NOTICES AND ANSWERS TO CORRESPONDENTS.

In this department of our labours we have often to notice cruel architectural improprieties: we hope however that none of our readers will be pleased to see an instance even more glaring than anything which we have had to censure in England, which we extract from the *Annales Archéologiques* for August. There has been this year a centenary celebration of Corpus Christi day, at which the celebrated sequence *Lauda Sion* was performed to music newly written by Mendelssohn, of whose religion we are ignorant, but who appears not to be a Roman Catholic. This is strange, especially as the old music is nearly as celebrated as the Hymn, and is to be found in three hundred MSS. anterior to the sixteenth century. But what remains is still more extraordinary: the church, S. Martin's, Liège, the one in which the service was first performed, has been newly covered with whitey-brown wash by the Curé expressly for the occasion. Putting religious feelings aside, where is the antiquarian with taste so odd as not to prefer the same church even with traces of decay and damp in its walls and roof, more than six hundred years old, and the service itself as it first was done, even although music and architecture had improved since, to such a new-fashioned and whitewashed performance?

"W." is informed that one more number (which, though delayed, is in hand) will complete the *Instrumenta Ecclesiastica*. We thank him for reminding us of several promised articles.

"S. K." mentions an epitaph at S. Andrew, Stoke-in-Teignhead, Devon, of the date 1825, in memory of a clergyman named Shalcross, in Latin, ending with the prayer, "Cujus animæ propitiatur DEUS."

* Some very sensible observations are made in the same number on restorations: and the practice of white-washing of which we have to complain so bitterly in this country is denounced with energy. In this particular case of S. Martin's, at Liège, it would seem that something even more barbarous than an ordinary whitewashing had been committed, for the sculptured parts are said to be filled with paste. The French word *Badigeon* seems indeed to mean something worse than mere whitewash; yellow-washes, chocolate-washes, &c., being occasionally given.

A correspondent writing from Dunoon, N. B., gives an account of the places of worship there:—

- (1.) Episcopal Church. At present a room holding about seventy persons: funds are collecting to build a church.
- (2.) Ditto, *soi-disant* and schismatic. A pseudo-First-Pointed structure, built 1845, miserable in all respects.
- (3.) Established 'Kirk of Scotland'. A quasi-Third-Pointed pretending building, with a pinnaced tower.
- (4.) Free ditto. The show-front has an affectation of Romanesque, and is crowned with a bell-turret.
- (5.) Secession ditto. Of a sort of First-Pointed style, resembling, but perhaps a little better than, the schismatical meeting-house (No. 2).

It has scarcely been sufficiently remarked how entirely any tolerable success in Ecclesiastical architecture is confined to the Church and the Roman Catholic Communion.

A correspondent reprobrates some alterations in Durham Cathedral, such as the removal of Bishop Cosin's font from the nave to the south aisle, and more particularly the opening of the back panelling in the canopies of the stalls, so as to give entrance to some enclosed boxes for ladies, which have been built behind the stalls.

Another correspondent informs us that the Ecclesiastical Commissioners have just put a complete stop to the restorations (of considerable extent and merit) that had been begun in Southwell Minster. We can conceive no excuse for such an act as this. Can the Commissioners intend the church to go to entire decay?

We have before now inserted complaints about the dilapidation of S. Laurence, Upton, near Slough. Our correspondents should tell us who is in fault; incumbent, churchwardens, or archdeacon. Why do they not complain to the archdeacon?

We with pleasure insert the following letter with respect to S. Margaret, Higher Bentham:—

"Ormskirk Vicarage, Sept. 7th, 1846.

"SIR,—I see in this month's *Ecclesiologist*, a critique on S. Margaret's church, Higher Bentham. All that you say of its defects is quite true, and I believe the founder himself is most sensible of many of them, and would build a very different church if the work was to be done again. But I think it is but fair that you and your readers should be informed that, though wanting in architectural skill, he was not deficient in earnest and right-minded zeal; and I wish more men in his position would act on his principles, enabled as they now are by increased knowledge to embody them more perfectly. The founder is a partner in the spinning works at Bentham, and he built the church at his own expense for the accommodation of the people in his employ. I am not aware who the architect was: the east window was one of Wailes's earliest productions.

"I am, Sir,

"Yours, faithfully,

"E. J. HORNBY."

The prayer-desk in S. Andrew's, Exwick, in the parish of S. Thomas by Exeter, has been partly destroyed, because it faced east; and in Oldridge chapel in the same chapel (the restoration of which was not completed when the late Vicar was consecrated to the See of Fredericton), the prayer-desk has been turned into a commodious reading-desk.

A correspondent informs us that the letter in S. Michael, Héavtree, criticized in our last number (p. 116), was the work of Mr. Winsor, a vergier in Exeter Cathedral, who has paid much attention to ecclesiastical carving.

In reply to the same correspondent, we believe that only one Office Book should be used at the altar, for which a convenient desk ought to be provided. The Epistler and Gospeller may take it when the Celebrant has finished his parts of the service. The piscina was not for the Priest to wash his hands in, but for pouring away the water in which his hands had been washed. Ground-plans of a chancel and nave have been already published by the Society in their *Instrumenta Ecclesiastica*.

We have heard with pain of disputes in the parish of S. Laurence, Reading, relative to the restoration of the church. It would seem that the designs chosen by a Committee are very bad, and are also the work of a Dissenter—the employment of whom in restoring a church is of course highly blameworthy. We hear however that the Diocesan has interfered.

Palestine.—We have received the following passage from a private letter concerning the “Cathedral-church of S. James at Jerusalem,” as the London Jews’ Society designate their private chapel in that city. It is dated July 3rd. “The church progresses, and every day its admirable deformity looms out more conspicuously. It is a singular edifice, well adapted to the climate, being entirely devoid of light and air—unless an air of very grotesque architecture. If the Camden Society could see it, they would expire on the spot.”

We shall be happy to receive from Mr. Warrington the correction of any misstatement which we may have made respecting him in our last number, and shall insert it if strictly explanatory of any facts contained in our review of his letter. We should however decline being made the vehicle of the controversy respecting the S. James’s window, which Mr. Warrington has commenced in another periodical.

We have had our attention directed to a late Act of Parliament, from which it is clear that Sir H. J. Fust’s celebrated decision on the stone altar at Cambridge is not only (which every one knew,) at variance with the Laws of the Church, but in direct opposition to the Law of the land. Altars, says the learned Judge, are not to be fixed. We turn to “An Act for the further amendment of Church-building Acts,” 8 and 9 Victoria, cap. lxx., and there in section ix., which treats of Consolidated Chapelries, we read that “the church of every such Consolidated Chapelry shall be subject to the jurisdiction of the Bishop *within whose Diocese and Archdeaconry the Communion Table of such church shall be locally situated.*” Now, the Legislature did not judge it enough to subject the chapelry to the Prelate in whose Diocese the church should be locally situated;—it contemplated the possibility of a church being situated in two Dioceses, and accordingly enacted that in this case the locality of the altar shall decide the point. But make the altar moveable, and the Act is absurd. Take such an instance as Mallwydd, where the church stands partly in Montgomeryshire, partly in Merionethshire. If the parish-priest dislikes the Diocesan of his chancel, he has but to shift the altar into the nave, and he is no longer amenable to his jurisdiction. This, it may be said, is a very uncommon case. It is so: but it is a real case;—and it is one contemplated in the Act in question; else why speak of the locality of the altar rather than that of the church? We leave the friends of Sir Herbert to solve the difficulty: and will merely observe that the Act is subsequent to his decision, as if to show that that decision had as little weight in the eyes of Parliament as it has in our own.

We have received a letter from "An Antiquary," calling our attention to the intended substitution of modern painted glass for the ancient glass which filled the curious windows cut in the sedilia of Dorchester Abbey-church. These windows are of the shape of spherical triangles. The old glass consisted of circles, of Romanesque date, giving the legend of S. Birinus, enclosed in glass of Middle-Pointed date, fitting the shape of the openings. We believe that the restoration sub-committee assumed that this glass was adapted to its present position in comparatively modern times. "An Antiquary" on the contrary, asserts that, as it was from its subject in all probability peculiarly precious, this mode of preserving it was adopted. We are inclined to agree with him. But in any case the glass was very curious: it was of Romanesque date, and it fitted its place very well, and possessed a traditional connection with it. It would therefore in our opinion have been quite as well to have left it. It is but fair both to the sub-committee and to Mr. Butterfield to state that this step was taken previously to that gentleman's being called in. We trust that for the future all the restorations will be such as to meet with our correspondent's unqualified approbation. It is not too late to remedy this false step, and we should not think it would be difficult in the many windows of the abbey, to find out some means of appropriating the new glass.

Archdeacon Thorp, President of the Ecclesiological late Cambridge Camden Society, will be obliged by any information which may assist him to ascertain the dedication, or name of the Patron Saint, of Kemerton church. The Registries of Gloucester and Worcester, and the Herald's College, have been searched without success.

We understand that it is proposed to establish an Ecclesiological Society in the United States.

We have to announce the appearance of Mr. C. R. Manning's "List of the Monumental Brasses remaining in England, arranged according to counties"; of which we shall probably give some account in our next number.

We have to thank our esteemed correspondent, *Presbyter Anglo-Catholicus*, for his account of the wretched state of the churches of S. Bartholomew, Otford, and SS. Peter and Paul, Shoreham, Kent. In the former, we believe some improvements are contemplated by the new incumbent. The history of the progress of desecration in these churches is not sufficiently remarkable to claim insertion: the same tale, alas! might be told of nearly every church in the country. Two peculiarly atrocious gallery-pens defile the chancel of Shoreham church. On the book-ledge of one, our correspondent found written the following doggrels:—

"Too good am I to sit in a pew,
And so I'll sit right full in view:
Upon a soft and easy seat,
With a cushion fair to rest my feet."

As a dignitary has succeeded to this incumbency we may hope to see these enormities removed.

Received :—"X G."

We will reply to "M. N." as soon as we are able to enter on the subject.

THE ECCLESIOLOGIST.

“ Surge igitur et fac: et erit Dominus tecum.”

No. LIII.—NOVEMBER, 1846.

(NEW SERIES, NO. XVII.)

ON THE PECULIARITIES OF THE ECCLESIOLOGY OF SCOTLAND.

THE Ecclesiology of Scotland has hitherto been but little regarded, or at least we have not had the advantage of any published work which treats of it in a general or scientific manner. Of many of the most interesting of her ecclesiastical remains, scarcely an engraving or even a description can be found, and it is probable that several industrious ecclesiologists, who have not had the opportunity of visiting Scotland, are incapable of forming any adequate notions either of their amount or their peculiar architectural character. It is much to be regretted that the sensible remarks and suggestions of Mr. Howson (which appeared four years ago in the first volume of the *Ecclesiologist*) have as yet produced no visible fruits. The only work published since that time which bears on this subject is the History of S. Andrew's, by the Rev. C. J. Lyon: and this, though most valuable as a history of the Church in Scotland, has a comparatively small proportion devoted to Ecclesiology, and that only to what concerns S. Andrew's itself. We may however now hope that some attention is given to the ancient churches and abbeys by those who once knew of no interesting objects in Scotland beyond her magnificent natural beauties. It is true that these fabrics are now few compared to those of England, and widely scattered over a wide extent of territory. It is also true that the state of ecclesiastical edifices, north of the Tweed, is such as must invariably awaken painful feelings in the Churchman, for if not actually ruined, they are desecrated by puritanical worship; still the result of an examination of them cannot fail of being most useful and interesting, more especially as there are evident peculiarities in Scottish Church Architecture which distinguish it from that of England, and in some points identify it with that of France.

Though it would require more extensive and more minute acquaintance with the ecclesiastical remains of Scotland than can be brought

to bear upon the present observations, fully to enter into these peculiarities, we may safely lay down the following general rules. I. That the Romanesque and First-Pointed styles did not assume a character essentially different from that of England, though in the latter some variations may appear. II. That the later periods of Pointed Architecture in Scotland do *not* correspond with those known as Middle-, and Third-Pointed in England, assuming generally a character allied to the Flamboyant style of France, though often retaining some early forms which in England do not seem to have been continued so long.

Among the most remarkable peculiarities, are the following :—First, The prevalence of round arches, especially in doors, when the mouldings and other accompanying features mark a more advanced period; second, the frequency of circular windows, though sometimes of small size; third, the occasional occurrence of *saddleback* towers, as at Dundee and the Abbeys of Pluscardine and Sweetheart; fourth, the double doors set within a pointed arch, each division having usually a flat head; fifth, the rare occurrence of battlements; sixth, the frequency of semi-hexagonal apses; and seventh, of graduated gables, which also are often seen in domestic examples; eighth, the infrequency of tracery which can exactly correspond with the best English specimens of Middle-Pointed, or with those of Third-Pointed character;—in Scotland the lines of tracery being almost invariably curved, and therefore more or less resembling the French Flamboyant style.

All these peculiarities will be recognized as in some degree approximating to a foreign, and particularly a French character, and this may be accounted for by the intimate connection that long existed between Scotland and France, while she was almost always at enmity with England. It would therefore be highly probable that a knowledge of architecture would be derived from France, and that architects from that country would be generally employed; though in the instance of Roslin Chapel (built 1446), it is recorded that an architect was introduced from Italy,—a statement which is fully borne out by the strange style of that singular edifice. If the two earlier architectural styles in Scotland so nearly resemble those of England, it will be recollected that this is also the case in Normandy, though perhaps in other parts of France the coincidence is almost confined to the Romanesque.

In one respect the Scottish churches differ from the French, namely, in the plain and unornamented character of their steeples; yet that of Dundee has a very foreign character and is of imposing appearance, though perhaps more like the tower of a Hotel de Ville than of a church. It appears probable that the Scottish steeples were in general not very lofty or distinguished; and of those that remain none are remarkable or elegant, except the tower of Dundee and the spire of Glasgow, which last has nothing very decidedly French in its character. In the cathedrals of Aberdeen and Elgin and the Abbey-church of Arbroath, the west front has two towers: an arrangement common in France. Glasgow has, besides its central steeple, one rather poor tower at the west end. At Dunkeld, a plain late tower occupies the west end of the north aisle. At Dunblane, a plain steeple is on the south side. At Dundee, the tower is at the west end. In some other

large churches the ruin has been so complete, that little or no idea can be formed of the character or proportions of the central tower.

The cathedrals were generally of less ample dimensions than those of England, though those of S. Andrew's and Elgin must have been noble edifices, as Glasgow is still, having happily been preserved entire; but the churches of the monastic establishments, which were mostly wealthy, were often on a grand scale, as will be seen from the remains of Arbroath, Jedburgh, Kelso, Melrose, Paisley, Dumfermline, Dundrennan, and Sweetheart. The cruciform plan is generally maintained in the larger churches, but the cathedrals of Brechin, Dunblane, and Dunkeld are without transepts.

The Romanesque specimens are chiefly found in the southern part of Scotland. The finest work is in the Abbeys of Jedburgh, Kelso, and Dumfermline, and there are very fair examples in the nave of Dunkeld cathedral, and in the small churches of Dalmeny and Leuchars, which last has a semicircular apse. A very curious early Romanesque specimen is the chapel of S. Regulus, adjacent to the cathedral of S. Andrew's, and supposed to have been the original cathedral. Some portions of the cathedral itself are late in the style, verging to First-Pointed, and there are intersecting arches in Holyrood chapel.*

The First-Pointed specimens are pretty numerous. Among the finest are the Abbey-church of Arbroath,† the principal portions of the cathedrals of Glasgow and Elgin, and several parts of those of S. Andrew's, Dunblane, Dunkeld, of the Abbeys of Pluscardine, Jedburgh, Dryburgh and Paisley,—and Holyrood chapel. Some of these however are not unmixed with singularities, especially the round arch, which occurs with First-Pointed mouldings. Some parts of Glasgow cathedral have an early Middle-Pointed character and more English than usual in Scotland. There are also features, in S. Giles's, Edinburgh, S. John, Perth, and the Abbeys of Melrose, Pluscardine, and Sweetheart, which bear resemblance to English Middle-Pointed work. To the age distinguished in England by that style of architecture may probably be referred S. Giles, Edinburgh, S. John Perth, and several portions of the cathedrals of Aberdeen, Elgin, and the Abbeys of Melrose, Paisley, and Sweetheart and the choir of Dunkeld. In these occur many anomalies, especially at Aberdeen, where the arcade has a First-Pointed appearance, with circular columns, but the west front is of a different character, having two machicolated towers with short spires, and seven long single-light windows with round heads trefoiled, beneath which is a double door within a round arch.

At Melrose, several early forms are found with late details, one curious mixture being the nail-head and toothed ornaments, with features of a very advanced style. At Paisley the west front is very lofty, and has a rich and peculiar arrangement, with two heights of windows,—in the upper a decidedly Flamboyant one of five lights, in the lower two

* The cathedral of S. Magnus, Kirkwall, a fine and complete church, is said to be Romanesque. That of Iona, a small and plain structure in ruins, has a mixture of round and pointed arches; but the work is not fine.

† Arbroath Abbey was founded 1178, by William the Lion.

windows (which is very unusual), each of three lights, with tracery of the geometrical kind. Below is a very richly moulded doorway, flanked by narrow arches. In the same church the nave has an uncommon arrangement of triforium, and some very singular large projecting corbels or brackets, which are probably unique.

Of other churches more advanced in the Pointed style, S. Michael, Linlithgow, and the church of Stirling are large and complete specimens, both exhibiting much of French character, and having semi-hexagonal apses. At Linlithgow is a fine double door in the tower, and several varied Flamboyant windows. At Stirling the columns are circular; the clerestory has round-headed windows; and the east end has very fine but curious groining of late date.

Trinity College church, Edinburgh, said to have been erected in 1462, by Mary of Guildres, Queen of James II., is quite unlike any English church built at the same time, but has the three-sided apse and much of Flamboyant character, though the foliated capitals of the clustered columns are unusually delicate. The chapels of the Black Friars and S. Salvador's College, S. Andrew's, and of King's College, Aberdeen, are smaller buildings of a still later character, much mutilated, but all having the three-sided apse, and decidedly foreign in their general appearance. And Roslin chapel, which we have already noticed, is a complete anomaly as to architecture.

The towers of S. Giles, Edinburgh, and of King's College, Aberdeen, are surmounted by a singular ornament resembling an imperial crown, certainly very un-English; at Linlithgow was another, now removed: the resemblance between these and the beautiful lanthorn of S. Nicolas, Newcastle-on-Tyne, is but slight, and the Scottish specimens are far inferior in beauty and elegance.

The nearest approach to English Third-Pointed tracery appears in the eastern windows of Melrose Abbey, and perhaps in some rather debased ones in the choirs of Dunblane and Linlithgow.

On the south side of Brechin cathedral is a round tower, less rude than most of those in Ireland, and said to have been built in 1020, by Irish architects. Some work of a very anomalous kind occurs in the sacristy, on the south side of the choir of Arbroath Abbey church, which it is not easy to describe. The shafts which support the ribs of the vaulted roof have shields on their capitals, and along the lower part runs an arcade of trefoil arches, with singular fluted columns, the capitals of which are strangely varied. In the walls are several curious aumbries, and the door leading from the choir is a very odd one, having a kind of *raguly* hood, and both the imposts and jambs worked in a remarkable fashion. The east window of this sacristy is a double lancet, decidedly First-Pointed, of which style is all the rest of the church; but whether the other features, just mentioned, are coeval or not, they are certainly very singular and anomalous.

It should be observed, that the existing remains in Scotland, are chiefly those of large churches, or monastic establishments. Of ordinary parochial churches, few, if any ancient examples are to be found, except perhaps the Romanesque churches of Dalmeny and Leuchars; yet it is possible that more may exist than are generally known. But

the condition of every church in Scotland must cause deep regret, the ruthless hand of Puritanism having swept away every internal decoration, and set at nought all ecclesiastical order in its utilitarian arrangements. Not only are their fine buildings deformed by an infinity of pews and galleries, but the large churches are often cut into two or three separate portions, in order to accommodate distinct congregations. The churches which are still complete, are S. Mungo, Glasgow, S. Magnus, Kirkwall, S. —, Stirling, S. Michael, Linlithgow, S. Giles, Edinburgh, and S. John, Perth, the two latter much and questionably renovated.

The cathedrals of Dunblane and Dunkeld have ruined naves, and choirs used for Presbyterian worship. Those of Aberdeen and Brechin, and the Abbey-church of Paisley, have the nave preserved, and the remainder in ruins. At Brechin the nave is much modernized. At Dumerline, the nave is complete, but there is a modern addition eastward. The cathedrals of S. Andrew's, Elgin, and Iona, and most of the abbey churches which have been alluded to, are entirely in ruins.

The church of Dundee has been reconstructed pretty much in the original form, and in the eastern portion the original work is partly imitated with exactness, but the fine west tower is the only part untouched, and the church is cut up into three or four divisions internally.

There are some other ecclesiastical antiquities, as the cathedral of Fortrose, and Dundrennan Abbey, of which we are not able at present to furnish any particulars, but probably we have said enough to remind Ecclesiologists of the existence of interesting churches and distinctive architectural features in Scotland. And we hope that the subject will not be allowed to drop here, but that so ample a field for research will hereafter be examined, and illustrated with that care which it so well deserves.

THE NEW CHURCH OF S. MARK AT ALEXANDRIA.

Those who remember our first series will bear in mind the commission which we received from Alexandria to furnish the design for a church to be erected in that city. This design was not executed. Meritorious as the design was in itself, we should probably at the present day have been disposed to criticize it, from the one simple reason, that Tropical Architecture was, in those days, a thing which we had not studied, and of which we had had no experience. We do not pretend to say now that we have advanced beyond the mere rudimental elements of the study: we have however at least so far advanced, that we are now conscious that the spirit of Pointed Architecture is something separate from, and above, the details found in the buildings of any particular land, or even those features which in a less advanced stage of ecclesiological knowledge we might have been disposed to regard as essential,

—high-pitched roofs for instance; which are wanting in the great Cathedrals of Italy, as in that of Milan, where the roof is almost flat. We may now venture to assume that in the Pointed buildings of Southern countries are to be found the germs of those peculiarities which must with still greater intensity characterize the future Pointed Architecture of even more sultry climates.

The remains of Pointed Architecture moreover, which the Crusades have left behind in the Holy Land, of which so interesting an account appeared in our last number, would be of immense value in such a study. They are churches built by Christian architects, in days when Christian architecture was a living thing, for the use of a climate far more sultry than that to which they had been themselves accustomed. But it is not our intention at present to dilate on this subject, which has already been handled in the third part of our Transactions.

The Cambridge Camden Society's church having been given up, another gentleman (Mr. Wild) was called in to furnish the design, of which the south elevation and the ground-plan are given in the *Builder*, for September 5, of this year. We shall not, we trust, be suspected of any secondary motives in the opinions which we may pass upon this work. The general plan of this church consists of a vestibule, flanked by the vestry and a side porch,—a most objectionable arrangement, being both ugly in itself and misplacing at once the font and the sacristy;—a nave, 76 feet by 30 feet, and an apse 23 feet deep; with a detached tower to the south-east. Therefore the chancel, though not satisfactory in point of dimensions, has yet not been overlooked. The style adopted is a modification of Moresque, retaining the pointed arch; which, it is well known, the followers of the false prophet originated for themselves, though without having, in so doing, really approximated to the spirit of the architecture of the Western Church. This adoption of style is the point to which we are desirous of calling especial attention, as a matter of far graver moment than might at first sight appear, or than its advisers have probably ever contemplated. We do not now intend treating the question as one of mere æsthetics, and of handling it on the grounds of the superiority of Christian architecture over any other style in respect of mere beauty of form, but on the far deeper ground of the symbolical import of such a choice at such a spot by our Communion. Before however proceeding to this part of our subject we must remark how unfortunate the attempt before us to develop extempore a new idea of a Christian church has in practice turned out. It has simply resulted in the production of a nondescript building of no general symmetry of mass, and overladen with ungraceful and incongruous detail; out of which we must single for reprehension the heavy cornice, with its fantastical parapet, and the large panels intended to produce the general external effect of windows, and also the campanile, of which we disapprove both the position and the design. What the ritual arrangements are to be we are unaware. The Catholic Church soon made for herself, and always retained till the revival of Pagan architecture, her own appropriate style of architecture, ever deepening and widening, and making itself more distinct from that

of the nations round; the Romanesque and more perfect Pointed in the West, the rude Byzantine within the obedience of Constantinople. We of the Western Church feel a strong impression of the vast superiority of our own Pointed: we feel the confident hope that in later, purer, more united days of the Universal Fold, the victory will be found with us; that East and West will both accept the Pointed form as the most perfect symbol of the common Faith of both; the truest type of the Christian Temple. We feel within us a witness which we cannot mistake, that in the architecture of the Western Church is comprised what that of the Eastern has no pretension to,—the vertical principle, which marks it to be pre-eminently and sovereignly the appropriate architecture of the Christian Church. And we know by experience, how versatile, how plastic it is, how readily it adopts and accommodates all things both in nature and art which it perceives will suit its end, and magnify its office of being the mirror of the Christian Church, and of the world as held in vassalage by the Church. Still we cannot but deeply respect the ancient tradition of the Eastern Church, we cannot but own that Christianity inspired the architects of her places of worship, and that the ancient temples of the Catholic Faith in the East demand a respect at our hands analogous to and fully as great as that which we are inclined to render to those rude places of worship reared by our Saxon ancestors, whose remains are so eagerly sought after and so much prized by zealous ecclesiologists.

Clearly then, what we should think the duty of an architect building a church in Alexandria for the use of our portion of Western Christendom would be, to accommodate the architecture of the Western Church to the local and natural exigencies of an Egyptian site, with due regard however to all the proprieties of Catholic worship.

Supposing however that the architect should not feel himself competent to originate a fresh design, we should have no objection to his copying, literally, any specimen of Pointed architecture which he may find in a warm climate and may consider most convenient for his purpose. Even were it not of the best age of Pointed, we should not under such circumstances be inclined to be very critical, considering the difficulties under which he was labouring. We can hardly at the present moment suggest any much better course than that he should take as his model the ruined church at Emmaus, of which we have given a representation in our last number. Of course a certain liberty of detail must be allowed.

But supposing our architect ignorant (a not at all impossible or unpardonable thing) of the existence of this and similar specimens, there was still a course open to him,—a very unsatisfactory one indeed in many respects, and one against which we should have felt ourselves bound to protest,—which would be to adopt the Byzantine architecture of the Eastern Church. Such an adoption, however much we might feel it our duty to expostulate against it, would certainly contain some concomitant advantages. It would be a strong evidence of fellow-feeling in religion, an outward symbol of our mutual participation in the One Faith of the One Church, which it is our duty to make clear to the Oriental Church on grounds of charity no less than of expediency,

considering the very imperfect knowledge which they possess of the religious condition of Western Europe, and the consequent disadvantage we labour under of our supposed participation in the condemnation of Protestantism by the Synod of Bethlehem. We shall not be suspected, we trust, of any love for Byzantine architecture owing to any beauty of form which it may possess. On the contrary we have no hesitation in pronouncing it to be in our opinion far from beautiful, and it would also in all probability be somewhat difficult to adapt to the uses of the English portion of the Western Church. Still however a building erected in that style would throughout the East proclaim its use. Men would say, "That is a church," just as they would when they beheld a new Romanesque church in England, which of course, unsatisfactory as it is, is far better than a new Roman, Turkish, or Hindostanee church would be. In what we have just said we do not mean to put Byzantine on a level with Romanesque, which occupies only the second place, because Pointed architecture having been discovered holds indisputably the highest seat; all we mean is, that for us to build a fresh Byzantine church in the East would be a parallel proceeding to building a new Romanesque church in the West.

One more alternative however remained behind, which we are sorry to say the architect was induced to adopt: the invention, that is, of a new style of his own, which should adopt its details from the Arab architecture of Egypt;—an architecture all whose associations were connected with the subversion of Christianity in that land.

We know that the Christian Church in Egypt is, to speak generally, in a state of servitude and depression; a dominant false religion reigns paramount. What then are we to think of the taste of a Christian architect, who, overlooking both Eastern and Western Christendom, chooses the style of this false religion wherein to rear the first English church that Egypt has seen, "seeking" (as the *Builder* naïvely words it) "to conciliate the opinion of the Arab inhabitants, and to meet the comprehension of the native artificers." The whole thing really does appear incredible. With what eyes can the proud and supercilious Mohammedan look upon us thus pilfering our churches from that religion of theirs which we profess to call a blasphemous cheat; with what eyes the venerable Eastern Church, proud of her unchanged traditions; with what eyes the Western Church, in whose glorious heritage of Pointed Architecture we partake? Thus the English Church will, we fear, be made contemptible to all the various tribes of a mixed nation, catholic, infidel, and heretic, through a mistaken spirit of eclecticism. Had the church been in ancient Egyptian, it would have been simply ridiculous, for the Egyptian idolatry is dead; so it would had it been Chinese, or had it been a Saracenic church in England: but for a powerful nation, one called upon by every high feeling of duty, and fully able, to stretch out a helping hand to the Christian Church wherever persecuted, to build a Christian church in a land where a false religion is predominant, and Christianity trampled down, in the style of that false religion, for the sake of flattering the followers of that religion, is more than a solecism of taste, it is a gratuitous, though we fully believe an unintentional, bruise to our religious feelings. The cathedrals

of Cordova and Algiers are of Saracenic architecture indeed, but they are so because they were once mosques, and in the thirteenth and in the nineteenth centuries were won by the sword of the Christian from the false service of the Impostor to the Catholic worship, as the Giralda at Seville was made to serve as the belfry of the magnificent Pointed Cathedral reared in that city.* The English church of S. Mark at Alexandria is Saracenic, because a rashly original architect thinks the Holy Evangelist most truly honoured by building his church in a style which in its details recalls to the temples of that great scourge of Christianity which has in latter ages been revealed in those regions of the world. Two excuses might be made indeed for the style of this church. The first is deference to the prejudices of the Pacha, who gave the site, and expressed a wish that the building might be handsome: but this we can hardly admit. No doubt courtesy and policy forbade our flying in his face, but we doubt Mehemet Ali knowing or caring for architectural detail. The other is that it might be deemed the prelude of the future triumph of Christianity. It might be said that the erection of a new and stately Christian church in a Mohammedan city was so striking an event, that it ought to be commemorated in an especial manner, and that the most appropriate manner was the leading as it were into captivity of the architecture of its already humbled and soon to be vanquished foe. We trust that the Christian Church in Egypt will in her good time spoil the enemy; but the time is not yet come: as yet she must wear her own well-known peculiar garb in things external as well as internal. She must show herself to be the Queen in the vesture of gold wrought about with divers colours, before she can expect that the Kings of Arabia and Saba will bring their gifts to Her LORD.

THE CHURCH OF S. MARY AND S. NICOLAS, WILTON.

We gave a short account, partly by anticipation, of the new church of S. Mary and S. Nicolas, Wilton, in our second volume. This was however several years ago, and in the mean while the church has been completed, and Ecclesiology has been prodigiously developed. Our readers will therefore, we are sure, not object to having a detailed account of so important a structure laid before them. We might treat our subject in various ways. The most obvious, would have been to make use of it towards our enduring warfare against eclecticism. Another would have been to assume it as a *fait accompli*, and then to make the best of it; to see, in fact, what the merits and the demerits of Italian Romanesque are, how far it is Christian, and how far not. This would be a very wide field of inquiry, and one which we will refrain from handling directly, having indeed more than once entertained

* M. Didron in a former number of the "Annales Archéologiques," denounces some tasteless changes which the ignorant presumption of a French architect was going to inflict upon the cathedral of Algiers. We trust they have been prevented.

the subject, and continuing fixed in our opinion, that Romanesque architecture is a form, but an imperfect one, of Christian architecture. We shall therefore assume this position, and endeavour to illustrate and confirm it from Wilton church. The third method of treating our subject, is to examine the various portions of the church separately,—the exterior, the interior, the stone work, the polychrome, the painted glass, the ritual arrangements. We shall find this investigation profitable in so sumptuous and elaborate a construction, and shall therefore enter into it with a minuteness which we should eschew in the case of most new churches.

The general ground-plan of Wilton church is that of a triapsidal basilic without transepts. The church stands west and east, not east and west, to suit the street. We need hardly state how much we dissent from so unnecessary a violation of old English ecclesiastical tradition, on such insufficient grounds. This lack of orientation will compel us to use the words "left" for the *apparent* north (real south,) and "right" for the *apparent* south side. (Placing our readers in the nave looking up the church.) The campanile stands detached on the left side, being connected with the church by a small open cloister serving as a porch. The sacristy, which is also on the left side, imitates a porch. We cannot approve of the triapsidal form, (even if we waive the general question of apses *versus* flat-ends,) for a church of the English communion: it is so strangely unreal. In a church of the Roman communion, each apse has its meaning and its use, for each contains an altar. Similarly in a Greek church, one of the side apses is used for the sacristy, and the other as the credence. In a church of the English rite however there is no natural use for the side apses. If they are made useful, it can only be by straining the means to the end, by forcing ecclesiastical convenience to bend to our own preconceived notions of beauty of mere form. We shall, when we describe the interior of Wilton, show to what incongruous purpose they are put in the case before us. The entrance front is a really rich and Christian composition, and proclaims its character as a temple of Catholic worship. There are three portals, opening to the nave and the aisles. The central one is extremely rich and deeply moulded, of three orders, besides a very prominent hood supported by twisted columns resting on lions, an usual and beautiful piece of symbolism in Italian Romanesque. Among the mouldings are observed the tooth ornament. Above is an arcade of nine narrow windows set close together. Above that again is a rose set in a square frame with the Evangelistic symbols placed on the angles; this arrangement rests on ample Italian authority (*vide* Mr. Hope's History of Architecture, and Mr. Gally Knight's Ecclesiastical Architecture of Italy). Over this window stands the figure of an angel in semi-relief. The side doors are of three orders, with the billet-moulding introduced. We cannot say so much in praise of the altar end. By some extraordinary caprice, the architect, misled by examples of cinque-cento date, instead of terminating this end in a gable, has carried the horizontal cornice round, and hipped the roof to suit this arrangement, by which means the cross, which is of metal gilt and of considerable dimensions, is thrown back. This strange

expedient gives a completely modern and unecclesiastical appearance to this end of the church; besides, the angles made by the side and end walls are awkwardly cut off by a sort of gigantic chamfer, suited only to a church possessed of a polygonal apse. The contrary practice to that of Mr. Wyatt may be observed in ancient examples. That of carrying up the western (never the eastern) wall high enough to cover the pediment entirely, and so to make the end finish square, was however only done for the sake of introducing mosaics; and so far from furnishing a justification of the present design, may be considered as its strongest condemnation. This method of treatment was incorporated (we think mistakenly) into Pointed Architecture, as in the cases of Sarum and Salisbury cathedrals. Our readers will recollect a marginal note on the subject in the article on the Académie and M. Viollet Leduc, in our number for September. The clerestory, which is of two lights with circles in the head, gives a church-like aspect to the side elevations. We were sorry to observe reality sacrificed to the supposed requirements of uniformity in the treatment of this feature. Internally the chancel is vaulted, and does not possess a clerestory. Externally however the windows are continued in blank; such expedients may be allowable in modern Italian architecture, but they are as foreign to the spirit of Romanesque as they are to that of Pointed architecture. The aisle lights are single. The short open gallery already mentioned as connecting the campanile with the church, is supported by small pillars, coupled east and west, of most rich and elaborate design.

We have already mentioned the three portals of the entrance front. They do not immediately open into the nave, but the central one leads into a groined apartment, the side ones into mere lobbies. The reason of this is, that there is a gallery filling the extreme bay of the nave. We greatly regret this, as much marring the fine effect of the interior. Surely in such a church some other expedient might have been devised for the accommodation of the school children. The attempt to make the gallery an ornamental feature, only renders its incongruity more apparent. It forms an Elizabethan excrescence in a basilic. The general effect of the interior is decidedly Christian; its great elevation is very striking. This is made more apparent by a quasi-triforium, consisting of an arcade of eight little arches pierced in each bay, being inserted between the arcade and the clerestory. There are seven bays to the nave, besides a narrow one adjoining the triumphal arch. The capitals of the pillars, which are circular, are very elaborately carved, the design varying in each. They have square abaci, and their general effect is that of the Corinthian order. The arch-mouldings appear to us to be thoroughly Pointed in their conception. Within the arch, the *chorus* is separated from its aisles by one large bay placed between two small ones: this part of the church is groined. Beyond this is the apse, in the chord of which the altar is placed. The seats for the clergy are ranged round the apse according to Basilican use. We are not desirous of entering into the general and very puzzling question of sacra-rium arrangement, but with respect to the particular case before us, we do not at all object to the revival of the primitive discipline. The

three steps leading up to the apse are of rich Sienna marble, and were a special gift to the church.

We now come to one of the most interesting questions to which Wilton church gives rise, that, namely, of the accommodation of Basilican forms to the English ritual. We have already described the sacrarium, for such the apse must be considered. The groined compartment, surrounded with its massive, though low cancelli of ilex oak, (a beautiful material,) and rising on steps, may fairly be assumed to be the chancel, or chorus cantorum. Clearly therefore, according to all rule of church-arrangement, this space ought to be devoted to the performance of the Divine office. It is however left entirely unoccupied, while the prayers are read from a side desk at the foot of the chancel steps, on the right hand, large enough for one priest. We are particularly disappointed at this arrangement. So sumptuous and large a church required a provision for more than one priest, even although there were but one at present permanently attached to it. This is of course our least objection. Even were there only to be but this desk provided, as suited to the actual condition of the church, (and however much we might regret it, we could not blame such a reason on the score of unreality,) it might at least have been placed within the chancel. But why such fear of over accommodation? Will there never be more than one priest officiating at Wilton? There are at least the singers, who of old were admitted within the chorus cantorum, whence its name. At Wilton these are placed in the left chancel-aisle, without the cancelli, but as far distant from the congregation as if they were within it. The result of all this is that the cancelli are reduced to the functions of an altar-rail, though they must be esteemed to surround the chancel, and not the sacrarium merely. This is less obvious in such a church as the one before us, than it would be in one which adopted the mediæval sacrarium arrangement of Northern Europe, and we have therefore insisted upon it the more strongly. In the latter case, the altar stands in the furthest portion of the sacrarium, while the sedilia are placed nearer the congregation. In a basilic on the contrary, the throni of the apse are behind the altar, which is consequently pushed considerably forward. But the reality of the distinction of chorus and sacrarium is not the less in one case than in the other. Indeed in the more genuine basilics, San Clemente for instance, the distinction is more prominently marked than in a Northern Pointed cathedral. The floor of the chancel is tessellated. In the left chancel-aisle the organ stands. This is under the circumstances a judicious position. Between it and the cancelli the singers are ranged. In the apse stands an ancient alms-chest, brought from Italy. The other chancel-aisle and apse are filled with family monuments of the Pembroke family, brought from the old church at Wilton. We should have rather wished that this, which is still standing, had been retained as a mortuary chapel. The pulpit stands at the left angle of the triumphal arch, and is approached by stairs from the chancel. It is richly decorated with mosaic, and is of such large dimensions as to be rather an ambo than a pulpit. We do not in a basilic object to this, only we wish that it might be devoted to the

uses of an ambo. The lessons are read from a wooden eagle gilt, of modern workmanship. The artist who executed this has unfortunately shown himself totally unacquainted with the spirit of ecclesiastical art; for instead of producing a bird, which, erect and without an effort, and gazing upwards, should support the older Covenant, and the everlasting Gospel, he has represented one struggling under the exertion, with head depressed and contorted neck, and totally devoid of dignity. We trust that a nobler eagle may be found to replace this attempt. Such a church as Wilton ought not to possess one of meaner material than brass. We have criticised the position of the prayer-desk: we must however do justice to its execution. It contains a very elaborately carved group, of comparatively modern date. Still however there is an incongruity between this and the general spirit of the church. If Pointed forms were not to have been admitted, and a prayer-desk for one priest were commanded, the architect should have boldly innovated, and produced one either of marble or of metal. As it is, the existing one is palpably composed of materials not originally intended for the purpose. Wilton church suffers from this unfortunate spirit of adaptation in another more important feature, that of the painted glass, which fills the seven windows of the central, and the five of each of the two side apses. This is a collection of glass of all ages, varying from the very earliest, to that of extremely modern days. The whole effect is very incongruous, and though Messrs. Ward and Nixon have shown great ingenuity in the manner in which they have combined it, we must yet pronounce it a failure. No treatment can overcome the differences of centuries. In so noble and so sumptuous a church as Wilton, it is a great pity to find a complete failure in such an essential feature as the painted glass; and we should be most anxious to see it remedied, by the removal of at least the later specimens, and the substitution of glass of a more venerable character. It would be well worth the while of the munificent founder of the church to do so, and not to let one slight saving greatly mar the other costly fittings of the pile. Two of the aisle-windows contain painted glass: the western rose also has modern glass inserted. With these exceptions the windows are filled with plain glass.

The apses, chancel, and its aisles (including the organ), have been richly polychromatized by Mr. Willement. The painting is chiefly in diaper patterns. This was however, we understand, from peculiar reasons unavoidable, and we think that Mr. Willement has done himself great credit. The soffit of the arch of the apse is decorated with the zodiacal signs, and the groined roof of the chancel bears a cross with the evangelistic symbols. The painted glass of course contributes its share to the polychrome effect of the whole. The contrast between the chancel with its rich colouring and subdued light, and the almost colourless nave with its plain glass, is very harsh, and should be corrected, if merely temporarily. The introduction of flowered quarry glass, which fits windows of every age, and the painting of some prominent architectural features, such as the capitals, would be sufficient to remedy the incongruity, and yet leave ample room for future deliberation as to more complete and permanent decoration. In its

present condition the nave is almost a detriment to the chancel, for the change of light is so sudden as to be at first nearly blinding.

The selection of the texts painted in various parts of the church is very appropriate.

The seats in the nave are all of oak, open, and facing altar-wise. The marble font, which was brought from Italy, is in the central alley, opposite the porch. We were sorry to see that the nave was lighted by chandeliers of a modern form. Why not substitute *coronæ lucis* for them? There should also be a large corona depending from the chancel-roof.

We trust that our readers have accompanied us with some profit through a rather long description of a very magnificent religious edifice. If we have appeared over severe and particular in our remarks, it is because we are sensible of the general dazzling effect of Wilton church, because we feel the importance of this structure in an ecclesiological view. We only wish that many more churches were being built in our land with an equally lavish expenditure of care and expense, and equal desire to make The House of THE LORD worthy of its awful destination.

BRASSES AND BRASS RUBBERS.

A List of the Monumental Brasses remaining in England. London: Rivingtons; Cambridge: Green. [By C. R. MANNING, Esq.]

THE appearance of Mr. Manning's book gives us an opportunity, which we have for some time desired, of saying something on the general subject of brass rubbing. Indeed, it is almost necessary for us to do so, lest what is in truth but an offshoot or excrescence of the Ecclesiological movement, should be considered a part of that movement: and so, though innocent and even useful in itself, become noxious through the mistake of others.

Mr. Manning's volume is the fruit of brass-rubbing and collecting turned to a useful account. All such statistical details are of value in many ways: and the present list will materially help such as may wish to study monumental brasses with the practical end of reviving this kind of memorials, or with the intention of investigating the change of civil or military dress, or any like point of antiquarian interest, not to mention the more sacred one of ecclesiastical vestments. The value of monumental brasses for the history of costume, to mention only one point, is very great. Again the inscriptions are often of much worth: and the dates they contain, and the facts, connected with family history, they supply, would alone justify an antiquary in collecting and preserving them. Once more, the existence of such a list as this, may serve as a great check on the future robbery or destruction of these sepulchral memorials of our ancestors. These hints describe one point of view in which brass-collecting is not only allowable but highly useful and praiseworthy. Mr. Manning's labours have been in this direc-

tion. Another point of view in which brass-collecting is excusable, is that in which the work of the Cambridge Camden Society may be regarded. This work was designed to interest and instruct people in the true theory of sepulchral memorials; to set an example of treating such things reverently as the monuments of the departed faithful, and even to recover the history (so far as might be,) of the deceased worthies commemorated. This was the religious exhibition of brass-rubbing. The series of the Messrs. Waller is also deserving of much commendation: although it only treats the subject in an æsthetical and historical way. We say all this because we wish to draw a marked line between brass-rubbing for any of these ends, and that kind which is a mere hobby, and which we feel it to be our duty to condemn. All these classes of brass-rubbers have perhaps some little to answer for, in having encouraged others to rub brasses without any useful or serious end: and whereinsoever they have been guilty of irreverence in prosecuting their own researches, they have much to answer for, both for the fact and the example. And now, having thus exempted all who deserve exemption from our censure, we shall proceed to explain our objections to purposeless indiscriminate brass-collecting.

Ten years ago the method of copying brasses was unknown, or forgotten. One or two practised antiquarians might be acquainted with it: but still, it was hardly possible to "take" a brass without eliciting such expressions of surprise from clerk, sexton, and bystanders, as manifestly to show that the art of brass rubbing was quite a novelty to them. We remember that this was the case in a church so well known as S. John's, Croydon, no longer ago than 1838. Now, the difficulty is to find the simplest village-church which possesses a brass, where either the smears on the floor do not give token of ill-managed heel-ball,—or the clerk civilly inquires if you are furnished with paper,—or the sexton exhibits his own rubbing, and requests you to buy it,—or (in some cases), forbids you by making your own copy to infringe on his monopoly. Nay, a class of men are arising who obtain a livelihood by circuitizing the country, and making copies of its most famous brasses, and then exposing them for sale.

Now, we will not deny that there is something extremely fascinating in taking brasses. We have followed the practice, in France and Spain and Portugal, in Germany and the Netherlands, as well as in England, and, undoubtedly, more interest attaches itself to the pursuit than the uninitiated can possibly imagine. Nor, again, is it without its utility. The brasses of ecclesiastics, as supplying patterns for vestments, are very valuable. Yet at the same time, allowing all the pleasure and all the profit to the pursuit, that we can, we still feel that, in the hands of many of our brass-rubbers, more particularly of the younger members of the class, the thing is a mere hobby. Our readers must often have noticed, if they happen to live near to a provincial town, that each game has, in time, its fashion. One month the air is full of kites, of every conceivable and every inconceivable shape: the next, you are in danger of stumbling over hundreds of tops: the next, the blind alleys and unfrequented lanes are full of very youthful cricketers. And so at the present moment, many hands which would

be better employed in holding the cricket bat, are much more conversant with the heel-ball. The mania will, doubtless, pass;—in the meantime, it does harm.

The whole science of Ecclesiology is by many persons regarded as a hobby. They look on it as a kind of child's play: as only a game for grown up children. That we have principles as real as those of the Church itself which they symbolize, is an idea which is utter scorn to many well meaning people. Such persons naturally regard brass-rubbing as an essential branch of Ecclesiology. "Oh, there is nothing worth seeing in such a church—there are no brasses at all":—often have we been provoked by such expressions from those who were by no means averse from antiquarian pursuits.

This, then, is our first objection to a vague encouragement of the pursuit: that it burdens Ecclesiology with the hobbyism of an amusing trifle, taken up, not as such, but as a matter of grave importance: and that it leads ignorant persons to regard those as well skilled in the principles of the science, whose only claim to proficiency in it is, that they have been inside a good number of churches without looking at them. But we confess, that to see the monuments of the departed always disturbed and always dirty, has anything but a reverential effect. We do think that the promiscuous rubbing of brasses by persons who really make no good use of their copies, ought to be put a stop to forthwith; and we believe that the excess of the evil will bring about its own remedy.

Again,—the system of selling copies of brasses is one to which we strenuously object. Nothing can be of worse effect in the mind of the officials of a church than the repeated visits of a man who trades in the copies which he takes of the effigies. He cares not a whit for the church as the House of God: he cares not a whit even for the antiquarian interest which attaches itself to the tombs of the Departed Faithful: but he sees in them the means of gain, and, like a hireling, he plies his craft accordingly.

We now return to Mr. Manning's book; not without feeling it almost due to him to apologize for having connected our animadversions on this silly and noxious hobby, with the notice of his valuable addition to archæological literature. We have never undervalued the assistance which true antiquarianism may furnish to Ecclesiology: and therefore, while denying the right of the volume before us to the title of a strictly Ecclesiological work, we gladly welcome it as an antiquarian contribution of great research, great labour, and (on the whole) sufficient fidelity.

Necessarily imperfect of course it is: having perhaps not half the brasses which really exist. But Mr. Manning very sensibly observes in his preface, "It is from a conviction that a perfect list will never be had, unless an imperfect one be first put forth, that the writer has been induced to publish the following pages in their present state: and, accordingly, he trusts that all who are able to assist in the undertaking, will furnish him with any corrections or additions it may be in their power to supply."

The number of brasses mentioned is about two thousand. The

arrangement is by counties, and alphabetical. Each page contains four columns: 1. The place. 2. The name and description. 3. The date, known or conjectural. 4. Where, if anywhere, engraved.

We have no reason, then, to blame Mr. Manning for omissions, with which we could fill many pages. We may wonder, indeed, that in churches within the sphere of any Cambridge man's personal visitation, as SS. Peter and Paul, Steeple Morden, and All Saints, Sandon, he should have omitted any brasses; but these are defects which will be easily remedied in a future edition. But we could wish at the same time, a somewhat more minute classification of the merit of the brass. "Good," and "very fine," are the *rari nantes in gurgite vasto*: and sometimes, "curious inscription." But of the most curious features, hardly ever a word is said. Thus, it should surely have been remarked, that Abbat de la Mare, and the North Mimms and the Wensley Priests, have the Wafer in their mouths. Again, it is a great omission not to notice that the North Mimms Priest is mutilated by the loss of the stem on which the effigy was originally supported; the brass being of such great value. And, of course, other mistakes must be expected, and do exist. Robert Bolton, the celebrated Puritan at S. Andrew, Broughton, in Northamptonshire, is not commemorated by a brass, (p. 61,) but by a mural stone effigy. In Wimborne Minster, there seems no reason for believing the figure of S. Etheldred to be so early as 1450,—the legend being 16— (p. 21). Crawley (p. 80) is not in Surrey, but in Sussex. Nor do we learn much from "Wighill—a fine brass" (p. 92). It had been well to state that the Priest at S. Mary, Horsham is the only example of a crossed stole yet discovered: that Lady Joan Cobham, at S. Mary, Cobham, is the earliest instance of a canopied brass, and so on. Remarks like these would tenfold increase the value of the work.

One or two remarks we will take the liberty of quoting.

Hereford Cathedral: "Several brasses formerly in the Cathedral are nailed against the wall of Messrs. Nichols' Printing Office, Parliament Street, Westminster." These brasses were sold out of the cathedral by the Chapter in the last century!

S. Mary, Cray, Kent, has, it appears, a brass in shroud, to Philadelphia Greenwood, 1747, and a brass to Benjamin Greenwood, her husband, 1778. This should seem to be a little known instance of a very late effigy: that to Jeremiah Markland in S. Martin, Dorking, of about the same time, being generally quoted as unique.

In conclusion, we hope to see very soon a second edition of this work, amended in the way we have pointed out; and improved by additional classifications of the more remarkable varieties of sepulchral brasses.

CHURCH-GRATES, AND THE WARMING OF CHURCHES.

It would be curious and interesting to ascertain the exact time when our churches began to be warmed. We do not remember to have seen any church-warming arrangements of any antiquity. Probably the

fashion began with those exalted pews furnished with separate fire-places, which came in after the Revolution. If the great people enjoyed their particular fire-place, why should not the commonalty of the parish indulge in a public stove? This was only reasonable: and so stoves came in for the common benefit of those who, whether from jealousy or from the pain of cold, envied the selfish warmth of the squire's drawing-room-pew.

Ecclesiologists are familiar with the consequences of the introduction of stoves. At first they came in boldly and undisguisedly in all their ugliness; and no detail of church-ornament was too beautiful to be destroyed, if it came in the way of the stove or its pipes. Now, in the general improved feeling about the decency of churches, the warming-apparatus is made, or is meant to be made, ornamental, or else is concealed. But no stove that we ever saw is ornamental, even without a chimney: and every one complains of the partial distribution of heat from stoves, and of their injurious deterioration of the air. Less objectionable in these respects are hot-air, or hot-water pipes: but still these plans for warming are scarcely more satisfactory. Not to mention such absurdities, or worse, as an altar composed of metal, which becomes too hot to be touched, from the pipes concealed within it; or a sacrarium floor so heated, that none can stand on it without perpetually shifting their feet; or a pipe carried under the seat of stone sedilia: the process of warming by these means is cumbersome, expensive, and inconvenient. It can scarcely be applied to an old church, and, when applied, as in the Temple church, it displeases by the gratings in the floor necessary to admit the warmth.

At the beginning of the Ecclesiological movement, all warming of churches was discouraged; and perhaps it was well that it was so. At any rate people's eyes were opened to the ugliness of stoves and pipes; these, if not abolished, were made less offensive; and at least the stoves, instead of being allowed to deform the church the whole year through, were taken down in the summer. Now however there is not so much reason to fear that windows and mouldings and roofs will be sacrificed to iron chimneys: and we can afford to admit, that artificial warming is at the present day both allowable and desirable.

The question arises then, 'How can churches best be warmed?' And here we are free to admit that there may possibly be some plans already in use—or, which we think much more likely, some may be sooner or later discovered—which can both warm and ventilate, not only large public buildings generally, but churches in particular, without the sacrifice in any respect of ecclesiastical proprieties or requirements. At present we know of none quite satisfactory. We desire to be free to accept any that may be proved to be good: but we earnestly deprecate making experiments with churches, while so many other public buildings, equally requiring ventilation and warming, may be first, and without any objection on the score of reverence, selected for trial. In the meanwhile the Cambridge Camden Society published in their *Instrumenta Ecclesiastica*, (Part v. plate 30.) a design for a church-grate, intended to burn coke openly in churches without any chimney whatever. It was known that plumbers were accustomed to dry

houses with open braziers, or fire-baskets, without losing any of the heat gained, and without any annoying or injurious effects. It was an obvious expedient then to provide grates on this principle for use in churches: and their design is simply a beautiful and church-like form of such an open brazier. This grate was immediately manufactured by Mr. Potter,* of 44, South Molton Street, London, and has been widely sold, and found very successful. It is our firm persuasion that these grates will always be successful, if properly managed: but as sextons and sacristans are often provokingly stupid, and as indeed accurate directions for use have never been given, we have thought it well to give some practical recommendations, which can scarcely fail to be advantageous, particularly when the cold season is again commencing.

The church-grate consists of a light, circular, open fire-basket, raised on legs, and portable by means of an iron bar which can be run through some rings with which the upper part is provided. An open iron fender, of considerably larger diameter, is furnished for the grate to stand in. Both are easily portable, and may be placed in any open part of the church: and we should recommend the grate to be occasionally moved to different places.

The fender being placed where it is thought best in the church, the grate must be carried, in order to be lighted, into some out-building,—(the tower may occasionally be used for this purpose, or the porch,)—or, weather permitting, the open air. The fire must be kindled in the first instance with wood and some coals or cinders, and must be gradually supplied with coke. *At first* therefore, there must necessarily be some little smoke and vapour: and hence the grate must not be lighted in the church itself. When it is filled with coke, all properly heated, it must be carried into the church and placed on its fender. It will burn for several hours without a fresh supply, and throws out a prodigious heat. It is necessary to carry out the stove again, if it is wished to replenish it with fuel. Now, really these directions are not very troublesome to comply with, if the sexton be moderately attentive and trustworthy. It is best, of course, to begin to light the stove several hours before it is wanted in the church: and indeed the grate ought to have thrown out its fiercest heat before the service begins. For example, suppose a Sunday Morning Service to begin at half-past ten; the grate ought to be fully lighted, and in the church, by half-past nine at the latest:—and, evensong commencing at three, the grate may be replenished and brought into church again immediately after the morning service. We earnestly recommend the trial of these grates, and advise the clergy themselves to superintend, if necessary, the first experiments. No such matter is below their notice. Of course it is not possible to say whether one grate, or how many, will be necessary for a church. This, and the best place for the grate, can be learnt by experience. We confidently believe that these grates judiciously used, will warm and dry the dampest churches most satisfactorily, without the loss of any heat that is generated, and without noxious smell or vapour.

* It is made in three sizes, of twelve, fifteen, and eighteen inches diameter respectively, with fenders to correspond.

It remains to say a word of the fuel to be used; viz. coke. Coke can always be got where there is a railroad, at about twenty-eight shillings a ton. But railway coke, from not being enough burnt, is not the best for church-grates, as it is not free from smoke when burning. Coke can also be got from gas-works, at about a guinea a ton; but this is not of a very good quality. The best coke can be made at any smith's forge. Indeed smiths often make coke for their own purposes. The way is to pack a quantity of coal on the forge, and to burn it thoroughly; then to quench it, and break it up. Coke so made is the best, and ought to cost on an average about a guinea a ton. It may be useful to add, that siftings will do to make coke, as well as large coal. A ton of coals makes more than a ton of coke in bulk; but of course there is a loss of value in the process. We hope these few remarks will be acceptable and useful.

REVIEW.

Architectural Notices of the Churches of the Archdeaconry of Northampton. No. III. Hargrave (continued). Stanwick. Rounds.

THIS number is we think equal to its predecessors, and does much credit to its compilers. We really lament that the letter-press is deformed by the use of the absurd terms, "Early-English," "Decorated," &c.: particularly as Mr. Poole has adopted the improved nomenclature of Professor Willis for details; such as earth-tables, ledgement-tables, rear-arch, &c. S. Laurence, Stanwick, which is illustrated by a general view from the south, and by five woodcuts of details, is remarkable for an octagonal tower and spire of great beauty, in the First-Pointed style. This composition is highly ingenious and interesting: particularly in the junction of the stair-turret with the north-west angle of the octagon. We wonder whether the pseudo-battlements which mark the root of the spire are original. The rest of the church is sadly modernized, and spoilt by lowering of the roof, and by Third-Pointed battlements. The arches of the arcades, though early First-Pointed, are four-centered! There is a very beautiful but mutilated Middle-Pointed font. The chancel has that singular feature a stone-stall, (First-Pointed)—north of the chancel-arch: a mark of the dependence of the church on the abbey of Peterborough. Mr. Poole properly reprobates a Doric singing-gallery, with a similar reredos and commandments, which were put up by Bishop Denison Cumberland, a former incumbent. But it was after all a well-meant and pious act, as we learn from an interesting extract from the Memoirs of Richard Cumberland, the dramatist, his son:—"The spire of Stanwick church is esteemed one of the most beautiful models in that style of architecture, in the kingdom; my father added a very handsome clock; and ornamented the chancel with a railing, screen, and entablature, upon three-quarter columns, with a singing gallery at the west end, and spared no expense to keep his church not only in that neatness and decorum which befits the house of prayer, but also in a perfect state

of good and permanent repair." The number also contains a plan, and a west view, of S. Peter, Raunds, the letter-press of which is scarcely so well executed as the others. The noble tower and spire of this church, of the thirteenth century, having been struck by lightning, in 1836, has been excellently rebuilt at a cost of about £1700. It is a very singular design, and would be certainly condemned, if the work of a modern architect. The stage below the belfry-floor has a two-light window in the middle of a sort of huge W, which is in reality a set-off, marking the lessening of the thickness of the wall, but in this Vandyke form instead of being horizontal. This eccentric string-course divides four quatrefoils, and the wall is also decorated with sunken panels. The arrangement is certainly worth examination. A work on the Northamptonshire spires would be very useful.

ECCLESIOLOGICAL NOTES.

S. Nicolas, Icklesham, Sussex.—This very fine church has a remarkable appearance externally from the huge high-pitched roof of the nave embracing the aisles; the chancel and its chantries, of greater width than the nave and aisles, having separate roofs. The tower is engaged at the end of the north aisle, east of the chancel-arch. Commencing westward, the nave is separated from the aisles by an arcade of three Romanesque arches (of horse-shoe form) of two orders resting on circular pillars, with a blank space towards the west. The side windows are obliterated, excepting that on the south there are traces of a single Romanesque light, and of a two-light square-headed Pointed one, which must have supplanted it. There was formerly an entrance to the north which is now destroyed. The chancel-arch, which is of First-Pointed, of two orders, rests on corbels. The tower is very noticeable. Though low it has an appearance of stateliness like that attributed to Saxon towers. It is of three stories, each of the upper ones of diminished size. The present entrance to the church is through it, advantage having been taken of the largest arch of an internal arcade of three on its west side. On its second story are small circular lights. It is now groined, and it opens to the aisle, chancel, and chantry, by three arches; that to the chantry being early Pointed. The north chantry is separated from the chancel by two very early First-Pointed arches, of two orders, resting on square piers with nook-shafts, and semicircular pilasters to the second order (supplied by corbels at the other extremity). The east window of this clerestory was once Middle-Pointed, apparently of three lights and reticulated. At the south side, a Romanesque piscina has been formed in the respond-wall adjoining the east end. This chantry was lit by three lancets now blocked on the north side, with extremely wide splays, and under them, extending the length of the north wall, is a beautiful early First-Pointed arcade of four arches, and a half arch to the west. Traces of colour still remain. The chancel projects a bay beyond the chantries: the east window was Middle-Pointed; its splay remains. There is a beautiful two-light Middle-Pointed window, (two ogee trefoiled lights with cinquefoiled circle in head,) on each side of the sacarium, now blocked up. On the south side is a rich Middle-Pointed piscina with fenestella. The lower part of the rood-screen remains blocked up by piers. It must have been low. There is a semicircular recess cut in the lower wall to the east of the arch opening into the chancel. The south chantry is separated from the chancel by three Middle-Pointed arches, of two orders, on octagonal pillars. The east window

of this chantry has been modernized. On the south side are three windows, placed very high up, now blocked, of two lights, with circles in the head without foliations. (Is this want of foliation a local characteristic? We rather suspect it.) Beneath them is an arcade of six arches, of which the fifth and sixth to the east are respectively raised a step above the one next; so that these at least were *sedilia*;—adjoining the sixth is a rich *piscina*, blocked in later days by a high-tomb. If the remaining arches in this and the northern arcades were seats, they must, we think, have held cushions or stools, or else been devoted perhaps to the acolytes, as they are almost on a level with the ground, and the bases of the pillars prevent our supposing the floor raised. The chancel and chantries are on the nave level. At the west end of this chantry is a Romanesque door, blocked, and above it a small blocked circular window like those in the tower, now partially concealed by the aisle-roof. Some of the timbers of the roof are of good Middle-Pointed, composed of ties, and with octagonal banded king-posts. Icklesham is situated about two miles to the west of Winchelsea.

S. Laurence, Guestling, near Hastings, Sussex.—This little church is very interesting, as a rustic history of the mighty revolution by which Romanesque became Pointed. It consists of a western tower, nave with aisles, south porch, and chancel with two chantries, all with distinct roofs, except the north aisle of the nave, which has a lean-to. The first feature which strikes the visitor is the tower, and his first impression probably is that it is Saxon, when he sees the small double belfry-light divided by the equal circular shaft. It is however undoubtedly of Norman age. Three sides of the tower are nearly alike: above, a double belfry-window; below, two windows in different stories irregularly disposed. The west and north sides are also diversified by a broad shallow staircase excrescence (we cannot call it a turret, having three single lights on as many stories to the west. Formerly this tower was only accessible from the church, but in barbaric days a western door has been cut through the west wall. The whole is so covered with rough-cast that the external masonry must be matter of conjecture. A young ecclesiologist would at once pronounce such a tower to be Saxon, although the windows have not the external splay. But let him enter into the church, and look at the north arcade of the nave. Here he finds three arches, of irregular dimensions, of only one order, with narrow chamfers, resting on square piers, with a small quasi-abacus on their lateral faces, and looking eastward: a chancel-arch of the same description meets his eye. The whole work is as rude as possible. Therefore, these arches too might be esteemed Saxon. So they might be were they not unfortunately Pointed. This is literally the only difference between them and the tower. The west window of the north aisle, which is Romanesque, is the narrowest we think we ever noticed. The arch leading from the north aisle to the north chantry is of rich Romanesque of three orders, and encircled to the west by a zigzag string. It would be curious to settle the comparative chronology of this rich specimen of Romanesque, and those most rude Pointed arches just described. The two side windows in the north chantry are lancets, encircled with a pear-shaped moulding. A similar window at the west end of the chantry, to the north of the abutment of the nave-aisle, is walled up. The east window was formerly a triplet; the extreme nook-shafts still remain. There are double *sedilia*, of First-Pointed, a head being carved over the one to the east, the chancel projecting beyond the chantries. It is divided from the north chantry by an arcade of two Romanesque arches, of two orders, resting on a square pier and corbels, and corbels for responds. An arcade of two Middle-Pointed arches, of two orders, resting on an octagonal pier and two semicircular responds, separates it from the south chantry. The side windows of this chantry are two lancets

with enormous splays. The south arcade of the nave consists of two Middle-Pointed arches, of two orders, on an octagonal pillar and semicircular responds, with a blank space to the west. The aisle side-windows are two-light Third-Pointed. The roof is genuine and good, consisting of ties; one in the south chantry has a characteristic Middle-Pointed king-post. In the actual vestry (the eastern portion of the north aisle) is preserved the rich chest figured in the "Glossary of Architecture." There is the wreck of one poppy-headed seat in the nave. The pulpit and desk are placed centrally. The tower has been spoiled by a heavy modern slated capping.

Wimborne Minster, (S. Cuthberga,) Dorsetshire.—The bench-table is continued along the flat east end of the fine First-Pointed crypt of this Minster. This arrangement looks very like Basilican tradition. The altar could not certainly have stood quite against the east wall. There is in this east wall a piscina. The choir of this church is very interesting in a ritual point of view, from containing a rich and complete set of double stalls, with rood-screen, holy doors, returns and miserere-seats, put up in 1610, and consequently (like the rood-screen in the chapel of Sackville College) before the Laudian re-action in favour of Catholic arrangement. The whole effect of this otherwise very pleasing arrangement is marred by a high organ, which strangely overtops the thin and transparent rood-screen. We fear this screen is to be veiled or supplanted by a new one by Mr. Barry. We applaud the removing of the organ, not the tampering with so interesting a relic. The services in this Minster are a strange mixture of good and corrupt use. The daily service is read from the chancel, the laity being in the nave, but the reader turns westward. The lessons are however read from a sort of ambo in the nave, bearing the upper portion of an eagle. On week-days, at all events, no laics sit in the choir. The exterior of this Minster strangely unites the cathedral and parochial character. But for its two towers, the one central and Romanesque, the other at the west end of the Third-Pointed style, it would simply look like a not first-rate parish-church. As it is however it has an imposing air.

All Saints, Lullington, Somersetshire.—This little church presents an unusual ground-plan; it is however one which admits of a ready analysis, and is an interesting example of the growth of a mediæval church. We find a nave with a north door, and a south porch quite at the west end of the nave, a south transept adjoining it in about the usual position of the porch, a central tower forming the eastern division of the nave, and a chancel beyond. This singular arrangement is at once explained, when we learn that the nave and tower are of First-Pointed transitional, (hardly developed out of Romanesque); the transept of developed First-Pointed, and the chancel of Middle-Pointed. Clearly therefore, the architect who in the latter part of the twelfth century planned this church, full of old reminiscences, built his nave, his chancel, forming externally a tower, and his apsidal sacarium. Some benefaction or bequest in the next century produced the transept, and in the following one, there was a call for church-extension, and the apse was pulled down, a new chancel and sacarium built out with lychnoscope and priest's door, (still existing,) and the old one thrown into the nave; thus pushing, as it were, the transept westward. In the next age, a new east window was inserted. The details are extremely beautiful. The north door is especially magnificent, wonderfully so for so small a church. It is of two orders, square-headed, with a semi-circular tympanum included in a sort of semi-vesica, containing a niche in the head, which incloses a Majesty. The details are all very rich. The (original) chancel-arch is of three orders and very rich, the sacarium arch (afterwards the chancel-arch) of two orders. There is a fine Romanesque font. The lychnoscope is of two lights. The priest's door has

an ogee-trefoiled head, under an ogee canopy. The north door is well worthy of publication. We should recommend the undertaking to the Bristol Architectural Society, which is, we believe, not unacquainted with its merits.

S. Mary, Ditchet, Somersetshire.—A fine cross church with central tower. The chancel is Middle-Pointed, and was once possessed of a high-pitched roof; however in the next age the side walls were raised, and a quasi-clerestory inserted over the side lights; there are remains of good glass in the heads of the lower windows. The nave is of four bays, and has a rather fine roof, retaining traces of colour and gilding. The most remarkable feature about the church is its chancel arrangement. There is a perfect rood-screen of two bays on each side of the holy doors, which are perfect, and quasi-stalls, with desks returned, and running to the extreme east end, where they terminate against the wall, enclosing as it were in their arms the sacrum, which is confined by rails. The date of this woodwork is 1630, a date which is twice repeated on the western side of the screen, with the initials W. W. and T. H. respectively. The work is cinque-cento, but with an appreciation of Pointed forms, e.g. an exaggerated pierced vine-pattern fills the space below the crest. This instance of Catholic arrangement is very curious, and not less curious is it, that in the north-eastern bay of the nave, stands a rich cinque-cento gallery, of apparently the same date, and therefore one of the earliest in England. It is excessively curious to find thus standing side by side in the same church, and apparently the work of the same hand, so late a specimen of ancient Catholic and so early a one of modern Protestant arrangement.

Holy Trinity, Barrow-upon-Soar, Leicestershire.—A fine church of several dates, consisting of chancel, north and south transepts, nave and aisles, south porch, and western tower. The transepts are of great length, but as they only project from the aisles, and the tower is not central, there is little cruciform effect, and of course no internal lantern. The tower is low, rising but one stage above the roof; it is of an incipient geometrical character, the belfry windows consisting of two unfoliated lights, with a trefoiled circle in the head, the central mullion being a clustered shaft, which in the west face has a capital of foliage. Two are modern, and tolerably done, except that the circle is left unfoliated. There are buttresses to the lower stages, and a somewhat awkward buttress, which is however original, runs up the west end; the angular ones have been much disfigured by brick additions. The tower seems to have had a battlement and pinnacles, with the usual row of quatrefoils below, added at a later period. The nave and aisles are externally Third-Pointed, and have a very light and airy appearance, the clerestory being pierced with six windows. The porch is of the same date, embattled. The transepts are Middle-Pointed, with reticulated and intersecting windows, which latter are original and foliated. In the south front is a singular window of four lights, of the same date, which may have been despoiled of its cusps; within, this, as well as the corresponding one on the north side, have shafts, but not well developed. The chancel is much lower than the nave, not rising above the transepts; it is Third-Pointed, of very poor character, except the east window, which is of three lights and very fair design. The priest's door is a very flat ogee arch. Within, the long lofty nave has an excellent effect; the arcades are of four; the pillars seem of early character, but are somewhat rude; they are all round, except those at the entrance to the transepts, which are quatrefoil clusters, supporting the arches between the aisles and transepts. The roofs throughout are of low pitch, in the chancel very poor, but the rest are ancient, although in the aisles somewhat mutilated. Those however over the nave and transepts are exceedingly good; in the latter rising from pendants, in the former from corbels, supporting large figures holding shields: the tie-beam against the east wall retains traces of colour. The chancel-arch is

Third-Pointed, but near it are traces which seem almost to be remnants of an early and very rude pier; some remains of the rood-screen and of stalls exist, the latter a little west of the arch, so as not to interfere with it; the arrangement is the same at Segrave in this county. The chancel is fitted up with very poor stall-desks, which were a few years back used for a writing-school which was held there. They are now occupied by the communicants, and as no provision is made for kneeling, the greatest irreverence is the result. A "parish library" is placed within the sacarium, occupying the place of sedilia. The font is a wretched modern vase, but the ancient crocketed canopy is suspended over it. In the south aisle is an early sepulchral niche; in the north transept remain the chest carved in the style of the early Stuarts, and a curious piece of Third-Pointed wood-work, consisting of sort of long narrow box, the sides pierced with quatrefoils, with a lid, but at present, at least, no bottom, fixed on four legs which support a wide depressed arch and cornice of four-leaved flower above.

S. —, Quorndon, Leicestershire.—This church is very unpromising at first sight, but contains several points worthy of notice. The chancel has a high roof without, a poor Third-Pointed east window, and a plain priest's door with a round arch; it has on each side a small two-light Middle-Pointed window, that on the north under a flat segmental arch. The nave has two aisles Middle-Pointed; that on the south is of three bays, not extending the whole length to the west; the western bay forms a porch which has very good quadripartite vaulting from small shafts; this however ruthlessly smothers a fine Romanesque doorway—a rare feature in this district: the inner part only remains, the arch being enriched with the chevron, and the shafts fluted, the capitals of the cushion form. The other two bays, separated from the nave by Middle-Pointed arches from octagonal pillars, form a private chapel of the Farnham family, partly used as their pew. This chapel is fenced to the north by a stone screen nearly covered by pew-backs. Similar ones are to be seen in the churches of S. Michael, Rearsby, and S. Andrew, Aylestone, in this county; they are about the height of the solid part of an ordinary parclose, and finished with a battlement. The north aisle has four Middle-Pointed arches; its eastern part is also a chapel of the Farnham family, fenced by another stone screen to the south, and similar ones of wood to the north and west. This aisle was widened a few years ago; which makes it of course out of all proportion, and the roof is wretched, but the windows, Middle-Pointed of two lights, are by no means badly executed. An inscription at the west end tells us that in 1790 the church was "whitewashed, pewed, and underdrawn," from which triple plague the last fifty-six years seem to have done nothing to deliver the hapless building. The south chapel has also a flat cieling, decapitating the east window, which is perfect without, of three lights with reticulated tracery. The chancel-arch rises from the wall without any responds. The font is very rich and good Third-Pointed. The tower is of that style, very plain and massive. The two Farnham chapels contain a series of monuments of that family from the fifteenth century to our own day; the elder ones being chiefly very good incised slabs. We give the inscription of one which shows how long the old religious formulæ survived; it runs round the slab; below the effigies is a long rhyming inscription: "I dessyre you of your charytye to praye for the soule of Robert Ffarnham esquier and Marye his wyfe, whych Robert dyed the xxi daye of Marche in the yere ✠ of ower Lorde m^o do lxi of whose soules God haue mercy. She had iiii sounes and ii daughters." The occurrence of the like forms in 1548 and 1557, especially the latter, are less remarkable.

Theddlethorpe S. Helen's, or East Theddlethorpe, Lincolnshire.—This church is Third-Pointed, and consists of a large sized chancel, nave, two aisles, west tower, and south porch; the chancel has been much lowered and

is cieled internally, but the equilateral weather-moulding remains on the east end of the nave; the windows have square heads, and hood-mouldings, but the tracery is all gone, and most of them are blocked up. There are four arches on each side of the nave, the pillars and capitals being all octagonal: the windows are various, and appear to have been put in at different times; but the clerestory windows, four on each side, are all similar, of two lights with trefoiled heads, and a quatrefoil above; the tops of the lights being ogee and produced to the arch like a monial. The nave and aisles have good open oak roofs; the former has tie beams, with well carved figures of angels as supports, and there are some tolerable bosses; the font is plain octagonal, on a square stem. The tower is battlemented, and has belfry windows like those of the clerestory; there is a good three-light window over the west door: the tower-arch is rather acute, and the capitals of the piers are ornamented with flowers or studs (like Great S. Mary's, Cambridge). There are remains of a chapel at the east end of the south aisle, consisting of a large niche in the east wall with a very handsome canopy. In this lies part of a crucifix, having the figure; it has been the head of the finial of the canopy; there is also a trefoil-headed piscina in the south wall: traces of sedilia or piscina remain in the south wall of the chancel, but they are plaistered over: there is a small brass branch for tapers in the nave with the inscription, "Given to GOD and His Church in 1708." The exterior of the church is green sandstone, from the neighbourhood, very perishable, and is repaired with brick. The tower buttresses are of five stages; the roofs are covered with lead.

Theddlethorpe All Saints, or West Theddlethorpe, Lincolnshire.—This village joins the last; the church is large, and has chancel, nave, two aisles, south porch, and west tower; the style is Third-Pointed, and the general character as well as some particular parts, show that it and Theddlethorpe S. Helen's are the work of the same architect or company of masons. The chancel is capacious, has a new three-light east window, a priest's door to the south, and a small two-light window, like those of the clerestory, over the sedilia, &c.: the altar is of marble on four legs of the same; the old altar-stone remains, and is so laid down before the rood-doors that no one can enter the chancel without treading on it; the south windows of the chancel are all blocked to admit some immense marbles and busts of the Newcomens, Berties, &c. There are traces of sedilia, but plaistered over; between the nave and aisles are five arches on either side with octagonal pillars and capitals; the aisle-windows are almost entirely of three lights with trefoiled heads; the oak roofs are good, the bosses all different, some having coats of arms; the nave roof is of good pitch for Third-Pointed, but it has tie-beams. The first bay of each aisle has been screened off for chantries; the main timbers of the parcloles remain, but the carved work has been supplanted by arabesques; the door to the rood is from the north chantry, the staircase being open and perfect in the pier of the chancel-arch: the chantry altar-stone is laid down in this north chantry, in the east window of which is a fragment of stained glass: the south chantry has a wide niche in its east wall, similar to that at S. Helen's, and a brass to Robertus Hayton, Armiger 1424: he is represented in armour, his feet resting on a lion; there are some other stones in this chantry which have had brasses, one of a knight and lady, the shield of which is remaining. There are some carved open seats with square ends, and some, of which the poppy-heads have been sawn off, in the south aisle: indeed there is much carved oak in the church, but the rood-screen is particularly handsome. The font is octagonal: each side is panelled with a quatrefoil, with a flower in the centre. The belfry-arch is continuous, the chancel-arch has small capitals; some armour has been suspended in the chancel,—a helmet re-

main; there is a north, and also a west door, and above the latter is a four-light window. The south porch is large, and the interior door has an ogee arch with continuous mouldings; the exterior arch also has continuous mouldings: the tower is of four stages and has battlements; the belfry windows are of three lights, trefoiled: the clerestory windows are of two lights, trefoil-headed, with a quatrefoil above; the nave and aisles have bold battlements with many large grotesque gargoyles, every buttress has formerly been carried up with a pinnacle, many of which are now gone; the eastern parapet of the aisles slopes to the nave, and is crocketed; the east parapet of nave is pierced through with four-foils and is crocketed: an external string is carried over the doors and under the windows. This church, which has been a very fine edifice of the style, is built of green sandstone, which has perished considerably. There are six bells.

S. Aidan, Bamborough, Northumberland.—A curious church of unmixed First-Pointed character, cruciform in its plan, but having the tower at the west-end, engaged with the aisles. The chancel is unusually long, the tower low, having the staircase within it, and its upper part modern. The south aisle is much wider than the north one: the tower opens to the nave and aisles by three Pointed arches, upon impost mouldings. Eastward of the tower is an arcade on each side, of four arches opening to the aisles, and a wider one to the transepts. The pillars are circular, having moulded capitals, and rude foliage on one of the northern ones, on which side the eastern-arch is lower and narrower than the others; the responds are varied, some being brackets, some half-columns. The chancel-arch is plain, without mouldings; and in the wall on the south side of it is a singular but rather elegant hagioscope, consisting of a square aperture filled with pierced panelling in stone-work, apparently of Third-Pointed character. The chancel is very curious and interesting, and has lately had the advantage of careful restoration within. It is, as has been observed, of considerable length, and in its interior work is much more highly finished than the rest of the church. Externally, it is plain, and has a corbel-table under the parapet. The east window is a triple lancet, between each of which is a buttress with triangular head. The whole of the chancel has internally in the walls an arcade of lancet-arches springing from shafts, the arches being at intervals pierced for windows, in which case the inner arch is trefoiled. On each side is a recess which has the appearance of a lychnoscope; that on the north alone shows itself externally in a narrow square-headed opening trefoiled, and headed by a transom. The triple east window forms part of an arcade of five, and beneath it is another First-Pointed arcade, with two square recesses in the wall, which are evidently aumbryes. One singular feature is, the existence of a piscina, both north and south of the altar; the former is set very near the north-east angle, and has a Pointed arch and projecting slab in which is the drain; near it is a trefoiled recess, which may have been a credence. The southern piscina is trefoiled, and has a stone shelf, and there is eastward of it another arched recess. On the same side are three ascending sedilia, with trefoil-heads, and rather shallow; and there is also a sepulchral recess, with the effigy of a cross-legged knight. The number of openings in the wall of this church is very remarkable. All the windows of the chancel have been recently filled with stained glass of rather good character, in which are represented the twelve Apostles. The chancel has also been fitted with stalls of oak, the ends of which are very well carved. Under the eastern portion of the chancel is a fine crypt, in two divisions, and lighted by small lancets. The font has a shallow octagonal bowl, and appears to be of a bad period. The church is altogether in very good order, and seems to have been embellished at different times by the Trustees of Lord Crewe's Charities. Unluckily, their earlier operations were carried on at a time when ecclesiastical taste was unknown, as the windows and cieling of the

nave too clearly testify; but the present state of the chancel shows that those who now administer the funds of the charity, are not only influenced by the best intentions, but have discrimination to see what ecclesiastical propriety is: and we would gladly see many chancels in a condition similar to that of S. Aidan, Bamborough. The nave and transepts are still *pued*, but in this part of the church the trustees have not the sole control. The organ is in a very low gallery at the west of the south aisle.

S. Michael, Linlithgow, Scotland.—A spacious cruciform church, with short transepts, and a tower at the west end, but none in the centre. There is a large south porch, and the aisles are continued along the choir, which terminates in a semi-hexagonal apse. The architecture of this church has a more than ordinary share of the peculiarities observable in the ecclesiastical edifices of Scotland, which in many respects have a French character, especially in the Flamboyant tracery of the windows. The prevailing style may be called Middle-Pointed, though very un-English. The tower is rather low, on its north side extremely plain, and having no opening at all except one small slit. On the west side is a large double door of very French character, the two door cases having flattened heads beneath a horizontal transom, and a pier between them, charged with a niche, the whole contained within a large pointed arch with fine mouldings, the tympanum of which, above the doorway, is enriched with open panelling filled with glass. Above this door is a window which has more of Third-Pointed character than any other in the church. In the two next stages are single light openings, one trefoiled; in the highest or belfry story, a curious circular one with trefoiled loops. The tower has a battlement, and there are four plain pinnacles. Formerly this tower was surmounted by a kind of crown imperial with flying buttresses, like that of S. Giles, Edinburgh. There is a battlement to the south aisle, distinguished by the openings being at very wide intervals. On the north there is none. The transepts have graduated gables, a decided Scotticism. That on the north has a high-pitched roof, and seems to have in its upper story a small chamber lighted by a narrow window in the gable. The south porch has a parvise lighted by an oriel window, of somewhat domestic character, and a circular stair-turret. The outer door has clustered shafts, and a large band of foliage. The windows of the aisles are mostly of four lights, and have more or less of a Flamboyant character in their tracery, in which the looped circle often occurs. In the south transept is one of six lights with very peculiar but not inelegant tracery, set above a curved line which divides the window into two parts. In the apse the middle window is Flamboyant, the two others of somewhat debased character, all having transoms. The interior is fine, and were it not divided by a modern screen obstructing the view eastward, the effect would be very grand. The nave is entirely open and free from benches, but the choir is *pued* and galleried for Presbyterian worship. The main arches are lofty, and the piers of clustered shafts have a genuine Middle-Pointed character. Their arrangement is somewhat different in the choir from the nave, and the capitals are general in the choir. In the nave is a triforium, but none in the choir; it is far from elegant, being of two lights, without foils. The clerestory is the same throughout, having rather ordinary two-light windows with foliation. The transepts are short and narrow, having more the character of chapels, so that the north and south arches in the centre of the cross are narrower than the east and west. This portion has a triforium like that of the nave, but it does not appear that a central tower was contemplated. The aisles and transepts have stone groining; in the former the ribs spring from clustered shafts having foliated capitals, and set upon a stone ledge which extends all along the aisles. The roof of the nave is plastered and modern. There is a round-headed arch between the

choir and the apse which marks a foreign or a debased character. The tower-arch is pointed, springing from imposts, and within the tower are two recesses in the north and south walls having very flat arches with foliation springing from shafts. There are also two square recesses of unequal size in the piers of the tower-arch facing east, and another beneath the west window of the south aisle, which appear to have been lockers. There are small shields discernible on some of the piers of the nave. At the south-west corner of the nave are some niches, in one of which may be distinguished a figure of S. Michael. The church is situated close to the Palace, now in ruins, but once a favourite residence of the Kings of Scotland.

NEW CHURCHES.

S. Andrew's, Fairlight, Sussex.—The exterior of this new church has already been noticed in page 169 of vol. iv., and described from an engraving in p. 33 of our last volume. We have since had the opportunity of inspecting it personally. We fully subscribe to all that has been previously said in the *Ecclesiologist*, merely remarking that the roof is of slab-slates, that the belfry windows are only of two-lights, and that there is a north aisle as conjectured. The pitch of the roof is extravagant; so is the height of the coping. The windows of the chancel are placed far too high. In compensation there is a correctly placed sacristy, with however a chimney on the church side. The aisle windows are so far apart that they cannot be considered as couplets, and yet there are two in each bay. It is marvellous how completely Third-Pointed in character the tower is. Had it been Third-Pointed we should have praised its mass. The internal arrangements, though in some respects commendable, are far from what we can approve. The seats are open, but of incorrect design, with extremely poor poppy-heads, and made, as all the wood-work is, of painted deal. The font, at the west-end, contains a Wedgewood basin. The most westerly seats are staged. The aisle is divided from the nave by an arcade of three arches of two orders, and a label terminating in angels in the spandrels; with octagonal piers and responds. The pulpit stands on the south-west of the chancel-arch, and on the other side the prayer-desk, of most deplorable design. We fear from a tell-tale kneeling stool, that prayers are read westward. The clerk's desk has not been forgotten. The chancel-arch is supported on corbels bearing respondlets, (to coin a word). The screen is wanting. There are benches placed stallwise in the chancel with desks, terminating in lieu of poppy-heads with non-descript Jacobean knops. We find internally altar-rails and chairs. The sacristy is approached by a trefoiled door. The chancel is paved with encaustic tiles. Its side windows are filled with a frightful pattern of coloured glass arranged in a sort of cheque. The nave and chancel-roofs are heavy, composed of arched braces stained very dark. It is a great pity that a church which was clearly so well meant, should fail so much. We conclude it to be a very early work of its architect, and

we therefore trust that he may improve when next he comes before the public. It has altogether a very "bookish" look, and we cannot but suspect that its designer was more conversant with certain well-known articles in a Review, than with those edifices from which he ought equally with the reviewer, to have drawn his own inspirations. It helps to show how unreal modern-antique First-Pointed is.

S. Thomas, Winchester.—We have already noticed the designs of this church. The building is by this time nearly completed externally. The style, we must remind our readers, is early Middle-Pointed. The eastern elevation consists of a chancel, between two chancel-aisles, under separate gables, the central gable being flanked with over-ambitious turrets. Above the east window is a rose window which is perfectly Romanesque in its conception. The sacristy stands on the north side under a separate gable, and like the tower has far too much the characteristics of the first style. Some of the larger monials in the principal windows are somewhat unskilfully treated, so as to have a Third-Pointed appearance. The iron-work of the windows was, we were glad to see, placed externally. The whole building however has a striking appearance, and as it is the work of a young architect we trust that he will chasten and purify his style, and so earn success. He must unlearn the mannerism of his school. It is peculiarly gratifying to see a new church in such a city as Winchester, built on so sumptuous a scale, and with so great a desire after ecclesiastical character. If its example were followed extensively, we should no longer have to complain of the insignificance of city churches. The new church of S. Thomas stands away from the old one, (which was inadequate for the wants of the parish,) upon high ground, close to the barracks (the palace begun by Wren for Charles II.) Its spire, when completed, will form a novel ecclesiastical feature and a pleasing contrast, in the beautiful view of that most Catholic city, grouping with the towers of the Cathedral, S. Mary's College Chapel, and the Hospital church of S. Cross. Only we trust that the interesting early work of the original church will not be scattered. We much regret that it should have been contemplated to destroy it.

Christ Church, Portswood, Southampton. We have seen an external lithograph of this new church, taken from the south-east, by which it appears that it is in Middle-Pointed; that the ground plan consists of a chancel without aisles, nave with aisles, (or at least with a south one,) tower and broach, forming the eastern termination of the south aisle, and south porch. We like the design, excepting the position of the tower, which seems to us the more unnecessary, as from the engraving we apprehend that the vista is carried through the tower. If it is not, there should not have been so important a window inserted in its eastern side. The chancel is well developed. We cannot tell how the sacristy is treated, but of course apprehend that it is on the north side, which it must be unless the tower were used as such. There is no priest's door:—the question of priest's doors *versus* external sacristy doors, is one which may, we think, in the present day be very legitimately can-

vassed. The nave has a clerestory of quatrefoils set in circles. The broach has somewhat of a First-Pointed character; it is solid and massive, and so particularly suited to the south-eastern corner of England. The Messrs. Brandon are the architects. We trust that this will prove a satisfactory example of a modern church.

S. Mark, Swindon New Town, Wilts.—The directors of the Great Western Railway have shown themselves not unmindful of their Christian responsibility by building and endowing a handsome church, with schools and parsonage adjoining, at this new town, the fruit of their gigantic enterprise, and chiefly inhabited by their servants. We desire to testify our satisfaction at this indication of a better spirit in the world, and our earnest hope that such an example may soon be followed up by a crowd of imitations. The church was built by Messrs. Scott and Moffat, who have adopted the flowing Middle-Pointed style, and it consists of a chancel, with southern sacristy at right angles, nave with aisles, south porch correctly placed, and tower with spire attached to the corresponding bay of the north side, and forming the northern porch. The tower and spire are the worst features to our mind in the church. Their position is affected and unnecessary, except for the too manifest object of producing an effect from the railroad, which was parallel to the church on the north side. The spire is too small for the tower. No doubt many instances can easily be produced of such disparity, but still it is not a thing to be imitated. It is also over-crocketed for its size. The clerestory, consisting of a couple of two-light windows in each bay, is also objectionable, as being over-crowded. All the windows in the church, with the exception of the eastern and western ones, and one on the north side, are of two-lights, those in the chancel being larger and more elaborate. We are far better pleased with the west end, which really is effective in itself, although the five-light west window is rather too much for the size of the church, and for the eastern elevation, which has merely one of three lights. Internally we are far better pleased with the nave than with that of most modern churches. It has effect, and looks spacious. The arcade, of six bays, supported on clustered pillars of four shafts, is graceful and well-proportioned. We are very glad to see that Mr. Scott has given up stilted the bases of his pillars. We have already given our opinion of the clerestory. The roof corbels are not good, being huge and obtrusive. All the seats are open and they look east; their material is deal. The church is quite free from galleries. The prayer-desk, which stands at the south-west angle of the chancel-arch, faces due west. For this misarrangement however we believe the architect is nowise responsible. The pulpit (of stone) projects from the north-east angle of the nave, being approached from the chancel by a winding staircase. This arrangement is better than that of a concealed approach from the sacristy, as would be found, were the Gospel to be chanted, in conformity to ancient usage, from it, as the only ambo in the church. Still however it is a contrivance, borrowed from rood-loft arrangements, and will be found far more inconvenient, when the



church is stalled and screened, than would be the far more simple one used in ancient times of a low pulpit with its stairs naturally and honestly attached to it. At present the chancel possesses neither stall nor screen. There is a sacarium rail. The altar is of wood flanked with chairs. The east window is filled with painted glass, of rather an inferior description, representing S. Peter, S. John, and S. Paul. Why is the Patron Saint of the church forgotten? The chancel and the alleys are tiled with black and red tiles, placed lozenge-wise, the sacarium being carpeted. The font is placed at the intersection of the central alley, and the cross-alley joining the porches. Mr. Scott is very fond of a central position for the font. But surely such cases as the present ought to show him the practical absurdity of the position, which exposes clergymen, sponsors, and (a no little weighty matter considering the prevailing laxity respecting Holy Baptism,) the infant, to a thorough draught. We were glad to see that the font was furnished with a water-drain. The school groups with the church. The parsonage should have been brought into line.

Holy Trinity, Chantry, Somerset.—A munificent individual, already departed, crowned his life by building and endowing this church, which he did not live to see consecrated. These circumstances must bespeak a favourable consideration, besides which there is so much to please in the work as to demand considerable praise. The plan consists of a nave, south porch, bell-turret, chancel, and sacristy, Messrs. Scott and Moffat being architects. The style adopted is Middle-Pointed. The western elevation consists of two single trefoil-headed lights, separated by a buttress which supports the crocketed bell-turret. This, as well as the porch and the priest's door, is sadly overdone. We cannot conceive why Mr. Scott, who is clearly a clever man, and who has had so much experience of Pointed architecture, should be ever dealing in that *crambe repetita* of ornament by which at a glance any work of his can be identified, with little fear of a mistake. He can, if he likes, do better, in proof of which we appeal to his church at Sudbury, near Harrow, where he was somewhat restricted in means, in consequence of which he produced the most satisfactory work of his which we have ever seen. The internal effect of Chantry church is very solemn, as all the windows are glazed with painted glass, by Mr. Wailes. In one of the western windows is a curious emblematic Passion, copied from Mere church. The side windows are of two lights. The seats, as also the stalls and screen, are oak, open and massive, and, we are happy to say, uninjured by varnish or polish. The pulpit of stone is on the Gospel side, but approached by a stair-case from the sacristy. The font occupies Mr. Scott's favourite position, the western part of the central alley. There is a rood-screen with holy doors, somewhat heavy, but still laudable. Within it are miserere stalls (unreturned) which we were happy to learn are used by the choir. We were however sorry to find that the original intention of the priest's performing the service within the chancel has been abandoned. A lectern is now used, placed sideways at the east end of the nave. The lessons are read from a

wooden eagle. The chancel and sacarium are richly tiled. (We observed the sacarium rails with no pleasure). The altar is of wood, and chairs supply the place of sedilia; one however is, we learn, to be removed. The founder's tomb, a low coffin-shaped one, with a brass inlaid, and under a canopy, is placed on the Gospel side of the sacarium. The footpace has not been forgotten. The east window is of three lights. We were less displeased than usual with the contrivance for warming the church, though sorry to find it placed in the chancel. It consists of an opening like a window, filled with a pierced brass plate, through which the hot air comes. This is at least real and honest. We trust that mural polychrome will not be forgotten—so much richness of form and material, and the partial employment of colour in the floor and the painted windows, calls for it. The church is lit by sconces, the candles being protected by glasses, which has an unecclesiastical appearance. Because we have criticised much, we must not be supposed to cavil. Any feeling of discontent ought to be checked by the reflection, "what would people have thought of this church, had they fifteen years ago had a vision of it?"

S. Edmund's Vobstor, Wells, Somerset.—This chapel, the fruit of anonymous piety, is approaching completion; the exterior, excepting the roof and the porch, being nearly finished. The plan consists of a nave, south porch, chancel, and lean-to sacristy, the style adopted being Middle-Pointed. The whole effect is very pleasing, and every pains will be taken to make the internal arrangements as correct as possible. We were glad to learn that the hackneyed notion of making the pulpit project from the wall with a concealed staircase has been abandoned. Mr. Ferrey is the architect employed.

S. James, East Cranmore, Somersetshire. This church has lately been rebuilt, retaining its doorway of supposed Saxon, by Mr. Wyatt. We are sorry to speak in dispraise of a work which was intended to produce the effect of an ancient church, and is built upon an ancient type. The largest corbels which we think we have ever observed, support roof-timbers of a thinness of scantling which we had hoped belonged to other days. The windows of the nave are very uningeniously managed. The prayer-desk looks west. We are not satisfied with the broach. We hardly think it worth while to give a detailed account of this church. Mr. Wyatt has earned a reputation which he should be careful to maintain, and it would give us far greater pleasure to praise than to blame any works of his.

S. James the Less, near the Falls of Schuylkill, U.S. A. This church is copied from S. Mary's, Arnold, working drawings of which, made by Mr. G. G. Place, had been forwarded to America, by the Cambridge Camden Society. The new church of S. James, Woolsthorpe, is adapted from the same model. The expense in America of building this church is estimated at only 7,500 dollars, or £1,520; with all the arches, doorways, window-jambs, &c., in dressed stone, the interior walls of



ashlar, and all the wood oak. All the seats are to be open. Our correspondent informs us that a new church, near Newbury, New York, and another near Baltimore, have been commenced from the same design.

S. Michael, Bussage, Bisley, Gloucestershire.—The unfavourable circumstances under which we viewed this interesting church preclude our giving so detailed an account of it as we should otherwise have wished. It is a small structure in the Middle-Pointed style, consisting of nave and chancel, with a south porch, and a sacristy correctly placed on the north side of the chancel with a lean-to roof, and a western tower which will hereafter be crowned with a spire. The architect is Mr. Harrison. The general external effect is pleasing, though the height is somewhat disproportionate to the other dimensions. The roofs are of equilateral pitch. The chancel is paved with encaustic tiles of a very good pattern. The stall-benches are returned, and the prayers read from them. There is a sacrarium rail. The altar is of stone on six legs. The sill of the south window is lowered so as to form sedilia. We are glad to see Mr. Harrison adopt this ancient and simple expedient. The lessons are read from an oak letter in the nave. The pulpit, of stone, stands in the north-east angle of the nave, and is approached from steps in the nave. All the wood-work is oak; which has, we are sorry to say, been oiled. The font is placed centrally. The tower is opened to the nave by an arch. Within it is a well which was found in digging the foundations. The east window is filled with painted glass by Mr. O'Connor. The church is strikingly situated in a narrow valley of the Cotswold Hills, among a cluster of mountain cottages, far apart from any other church. At its west end stands an old yew-tree, which determined the position of the church. It is the anonymous gift of members of the University of Oxford.

S. —, Kemerton, Gloucestershire.—We are able to report most satisfactorily as to the progress of this most interesting work. At this comparatively early stage of the proceedings however we think, under all circumstances, that we had better refrain from a detailed description, particularly as there is one rather important architectural question still *sub judice*, which we cannot mention without either giving our opinion,—(which may not be universal)—as that of the *Ecclesiologist*, which we cannot do on public grounds, or abstaining from giving it, which we will not do from private conviction. The roof is being put upon the chancel, and the restored chancel is intended to be a testimonial to our beloved President. We trust that the number is not yet ascertained of those who are desirous of testifying to his private worth, and to his indefatigable exertions in his late Collegiate capacity, or to the good service which he has rendered to the cause of Ecclesiology. We must mention the gratifying circumstance, that during the whole course of the very extensive works, the celebration of daily matins and evensong within the church has not once been omitted.

CHURCH RESTORATIONS.

Wimborne Minster, Dorsetshire.—The governors of this Collegiate church have lately recovered a large arrear of tithes, out of which the Lord Chancellor has assigned £4,000 towards the restoration, which is to be spent under the direction of Mr. Barry. The choir-aisles, which are very insecure, are to be rebuilt, and the organ moved from its present position blocking the eastern arch of the lantern. Also (which we are sorry for) a stone screen is to replace the present Jacobean one, which is an interesting ritual relic, and might, if docked of the organ, in our opinion have been wisely allowed to remain intact.

Sherborne Minster, Dorsetshire.—This noble Minster is, we are happy to learn, to be restored. The works are to be done under the superintendence of Mr. Ferrey. The white and yellow wash are to be scraped off, the ponderous galleries to be reduced, and the pews to be replaced by open sittings.

Romsey Abbey.—Since last we noticed the restoration of this noble church, the lantern has been opened and the organ-loft removed. Both these are great improvements, and the church is now in the main a fine architectural block, a magnificent whole, though of course sadly deficient in ecclesiastical effect, from the want of proper fittings. Romsey Abbey is a good school to teach us the æsthetical benefit of a rood-screen, and to show what is the practical effect of ambonoclasm. We wish we could praise the new seats in the nave, but they have doors, and the back of the most westerly row is decorated with a wooden Romanesque arcade. We were very sorry to observe an old altar-stone laid down as pavement in the nave.

Chapel, Trafalgar, Wilts.—Our readers will recollect our protest in favour of domestic chapels, in our fourth volume. We are happy now to describe the ameliorated condition of a religious structure belonging rather to this than any other class of place of worship, and used by its noble patron for such purpose. Trafalgar, before it became an historical domain, was under the appellation of Standlinch an extra-parochial liberty, and as such possessed a chapel, close to the old house, and about a quarter of a mile from the present one (a structure of about the early part of the last, or end of the preceding century). This chapel, founded in 1147, was rebuilt in the days of Third-Pointed, and in great part paganized during the seventeenth century. Great progress has been made towards restoring its original character, by the re-insertion of fitting windows. The chancel, which is very well developed, has been fitted with stalls for clergy, devoid however of desks, the prayers being read eastward, and the lessons from a lectern sideways. The pulpit, which is very simple, is correctly placed. The seats of the laity are of oak, massive and of a good character.

Trinity Church, Reading.—Most cases of church-restoration that we have to commemorate are those of old churches: it is almost too much to hope that the deformities of the present century will be restored. Indeed, *restored* they cannot be: though they may be amended. Still when such cases do happen, we suppose they must be classed by us among restorations. Trinity church, Reading, built in 1825, was one of the most miserable of a most miserable period: a parallelogram and dwarf sacarium with high side-walls, only fourteen inches thick, and a flat copper roof, (begalliered on three sides); and a western vestibule with wretched dwarf tower. Mr. J. Billing was commissioned to perform the ungrateful task of spending £700 in making this building more decent and church-like. We think he has succeeded as well as could be expected in the attempt, and this is not saying much. The west front has been rebuilt in hammer-dressed stone, comprising within flanking buttresses, an open unequal triple portal below an unequal triplet of lancets with two string-courses. The gable is occupied by a projecting bell-gable, bracketed off below, and terminating in a somewhat unsuccessful First-Pointed pyramidal top. Besides the west front a higher roof, open internally, has been added, and (as we understand,) a new altar-window supplied. After all, how unchurch-like the building must be! In cases like this, we always suspect restorations or amendments which begin with the external appearance. Ought not the improvements in such a church to begin at the altar and end in the show-front? However, the pulpit has been moved from the front of the altar to a detached portion on the south side, and a way has been made to approach the vestry, which is immediately behind the east end, without going through the altar-rails.

S. Mary's, Leicester.—This venerable fabric, of old collegiate, has been undergoing repairs for more than a year, but except bringing the original design more clearly to light, little or no good seems to have been effected. The original church consisted of a long, narrow, lofty Romanesque nave and chancel, without aisles, and must have been a noble example of the style; the windows are very rich, and the contemporary sedilia and piscina very valuable examples. Through the old walls arches had been cut, and aisles added during the First-Pointed period, apparently at different though not very remote times; but from the circumstance that several pillars and arches have been cut away and replaced by a single vast and most unsightly arch, it is not easy to ascertain the exact extent of the alterations of that date. The south aisle, erected about the transition point from First- to Middle-Pointed is broader than the rest of the church, and the tower, of the same style, is built within it at the west end; the spire is a very fair restoration of one struck by lightning in the early part of this century. This aisle is terminated to the east by what must have been a magnificent geometrical window, robbed however of its tracery; throughout the side windows, which, to judge from their elegant jamb-shafts, must have been very good, mere intersecting mullions had been substituted for the original tracery, as is the case in almost all the churches of Leicester. A similar window of great size had been

inserted (see the print in Nichols' *Leicestershire*,) at the east of the chancel, which some years back gave way to two Romanesque lights creditably imitated from the ancient examples. The altar stood at the east end of the south aisle, the whole area was filled with square pews, and a huge gallery ran all along the south side. Add to this, a neighbouring house had extended itself into the north aisle. Such was the state of the church when the late vicar commenced repairs in a very unsatisfactory manner, and his wishes still remain as a kind of incubus on the *whole* matter; every objectionable change is "just as Mr. ——— wished it to be." The pews, galleries, and great arch remain as before, the rich Third-Pointed roof of the great aisle is patched with deal; no attempt seems making to renew the great geometrical window, and the miserable tracery of the south windows is actually being copied in new work, and filled with most unsightly green glass. But farther, the altar remains in the aisle, and the parclose which divided it from the chancel, is removed. At a visit which we paid to this church at the beginning of last year, we were told that the altar was to be removed to the chancel, and this screen set up as a *redos*—a sufficiently objectionable arrangement; at present however the chancel is filled with benches looking west, and an organ is placed in the centre, a little east of the chancel-arch. This latter arrangement is probably only temporary, but even as a temporary one, positions involving less sacrifice of ecclesiastical propriety, might have been found in the church. All this has been perpetrated by a Mr. Flint, of Leicester, who seems to have gone wrong in every point; the only move in the right direction being ecclesiastical rather than architectural, namely an attempt to recover the desecrated part, which, as the adjoining buildings belong to the Duchy of Lancaster, is said to be attended with considerable difficulties. It is really distressing to see so much time and money wasted on simply disfiguring an ancient church; from the peculiar character of the building, and the successive changes which it has undergone, its restoration would require the greatest skill, patience, and judgment, as difficulties occur which none but a first-rate architect could overcome. The present repairs have only left all the old errors, and added an abundance of new ones.

We beg to call our readers' attention to a long and interesting article on Cologne Cathedral, in the last "*Quarterly Review*," (No. 156, October, 1846.) It comprises a history of the original building, a description of the church in its incomplete state, and records the commencement of the gigantic completion, and will therefore be found by many of our readers an extremely useful key to those detailed notices of the progress of the work which we reproduce from the "*Kölner Domblatt*." While expressing our acquiescence in the general tone of the article, we desire to guard ourselves from being supposed to imply acquiescence in all or any particular statements. We especially protest against the first sentence, "It is a painful reflection, and one that conjures up a multitude of others, that a great Cathedral can never again be built in this country." Albertus Magnus should not be called

"the magician," that "Thomas Aquinas the saint," might form a graceful antithesis.

Cologne Cathedral.—The twelfth report of Herr Zwirner, architect, upon the restoration of the Cathedral, from April 1, to the end of June, from the "Kölner Domblatt."

"The general progress of the works during the last quarter of a year has been exceedingly satisfactory, and is more or less observable in all the different portions of the building under construction.

"On the north side where the restoration is conducted at the expense of His Majesty, the works at the porch have been obliged to be suspended from the want of several stones of large dimensions, which, though ordered so long ago as the year 1844, are not yet forthcoming. Towards the completion of the nave, on the other hand, and in particular towards the construction of the triforium gallery on the south side of it, large portions of the materials have been already cut, and their erection commenced as soon as the powerful scaffolding and machinery had been adjusted for the purpose.

"On the south side the vaulting of the aisles has been proceeded with very vigorously, and now completed in all six compartments. The columns corresponding, and the external wall as far as the transept, (inclusive of the two half-blank windows in the angle) have been carried up to the height of the cornice. In like manner in the nave and transept, the masonry is now seen crowned with a moulding of rich foliage, upon which the triforium gallery is to be afterwards erected.

"The works at the entrance to the north transept will be pursued as rapidly as the peculiar mode of construction allows. A large amount of stone lies ready provided for that purpose.

"With regard to laying the foundation of the central pier of the south side of the northern tower, as mentioned in our last report, we are now able to announce its completion. In addition to this, the foundation for the central pier of the tower, (Thurm-pfeiler,) has also been found entirely deficient, and this too has now been laid anew. It will be necessary to give time for the masonry of these foundations to set properly, before going on with the superstructure of the tower.

"At all points the works are being carried forward with as much activity as the means provided will admit. But since an adequate number of stonemasons have now been properly trained, and several quarries have been set in active operation, the building might be more extensively carried on, and approach nearer to its completion, if only we had larger funds at our command.

"As it is, larger sums of money will be required for the building in the ensuing years, if the contemplated opening of the whole for Divine Service in the year 1848, is to be achieved.* The provisional roof to cover the nave and transepts will alone require sixteen thousand thalers, (or two thousand four hundred pounds;) the provisional wall between the towers, one thousand five hundred thalers, (£225), the subsidiary scaffolding required to carry on the building above this temporary roof, about five thousand thalers.

* This year has doubtless been fixed for the opening of the whole interior of the Cathedral, with reference to the date of its commencement. In 1848 exactly six centuries will have passed since the first stone of the building was laid.

(£750), and lastly the necessary pavement of the Cathedral with common flag stones from Stenzelberg and Niedermendig another sixteen thousand thalers.

We shall enter into this subject more in detail in our plan for the proposed expenditure of the year 1847.

Cologne, July 3, 1846.

ZWIRNER.

Antwerp Cathedral.—The choir of this famous church has been lately fitted with stalls executed by M. Geefs, an artist of the city. They are in imitation of Geometrical Middle-Pointed work, consisting of two rows, returns being apparently intended: this is a very common omission in the ancient stall-work of Belgium, although S. Jacques, the second church in Antwerp, does possess them. The backs of the upper row are richly carved with subjects taken from the infancy of Our Blessed Lord. There is no throne, as Antwerp is no longer the seat of a Bishop. They are carried one bay more to the eastward than is usual, giving a cramped appearance to the choir. Over the middle entrance on the south side is an unmeaningly high canopy.

NOTICES AND ANSWERS TO CORRESPONDENTS.

"To the Editor of the Ecclesiologist.

"Trin. Coll. Oxon., Oct. 7, 1846.

SIR,—As a member of the Dorchester Sub-Committee I have to notice a communication in your last number from a gentleman signing himself 'An Antiquary,' in which he called your attention to the proposed substitution of some new glass for that previously occupying the back of the sedilia in Dorchester Abbey-church. It is true, as your correspondent states, that the circular glass is of very ancient date, and that it was set in a border made to fit the openings of these windows: but these borders were composed of glass picked from various windows in the church; some of it is modern, the rest apparently of the thirteenth century. The circular portions were also removed to this position, and thus surrounded by Gen. Kennett (then a churchwarden), about twenty years ago, as he has assured us in a letter addressed to the Perpetual Curate of Dorchester, this summer. The glass therefore has no traditionary connexion with a place which it has occupied for less than twenty years only; the really valuable portion of it will be displayed much more appropriately, and to greater advantage probably, in some part of the east window.

"I am, Sir,

"Your faithful servant,

"J. L. PATTERSON."

There is a church in the suburbs of Liège, labelled "Eglise à vendre même pour demolir."

At p. 123, line 11, of our last number, it were perhaps truer to say, that the sacristy of SS. Peter and Paul, Lingfield, lies at the south-east end of the church, and is entered both externally and by a passage running under the choir, and entered at the north-east end of its north aisle: the southern part of which passage appears to have been perhaps employed as a second sacristy; and it was to this that we referred.

We are informed that a well-carved eagle in wood has been presented to the cathedral of Wells, by a daughter of the late Dean.

A correspondent requests us to give notice that it has been determined to undertake a complete restoration of the noble collegiate church of S. Mary Ottery, Devonshire, and that an appeal in aid of the funds necessary for so large a work has been issued. We do not yet know who will be engaged to conduct the restoration.

"A member of the Ecclesiological Society," has our warmest thanks for his information, his advice, and his reproof. We can promise him to do our best in the matter to which he refers: in return he must be willing to believe that it is not want of will, but want of means, that is the reason for our many omissions and defects. We need more labourers, and more leisure for our present workers. In turn, we may ask why our correspondent does not more often aid us with information. In this case, his not giving us his name, will compel us to verify his statements—which will be difficult enough under our present circumstances—before we can act on his suggestions.

"Britius," having been much struck some years ago with S. Nicolas, Binsted, Hants, recommends Ecclesiologists in general to pay it a visit.

A correspondent describes All Saints, Wykeham, Yorkshire, as very squalid outside, but inside most offensively ornamented with gaudy monuments, arms, descents, &c., of one family. A similar instance of a church being devoted to the display of the memorials of human pride, is to be seen at All Saints, Lydiard Tregoz, Wiltshire.

The Report of the "Ecclesiological late Cambridge Camden Society," has been published. Copies have been sent to many members whom it was easy to reach by hand or through booksellers' parcels. Any member who has not received the copy to which he is entitled, may obtain it by application at our Publisher's, 33, Aldersgate Street, or may inform him by letter how to forward his copy, free of expense to the Society.

Received:—"J. W. H."; "H. A."; "C. J. B."

Erratum.—In part of our impression, in p. 183, line 20, the word "buried" is printed for "marred"; and in the following line "washed" for "veiled."

THE ECCLESIOLOGIST.

“ Surge igitur et fac: et erit Dominus tecum.”

No. LIV. — DECEMBER, 1846.

(NEW SERIES, NO. XVIII.)

CHURCH-BUILDING AND CHURCH-FITTING IN LIVERPOOL AND OUR GREAT TOWNS.

SOME of our readers who may never have had the misfortune of dwelling in a large English town of recent growth, may possibly think us over-severe in the strictures which we have from time to time thought it our duty to make upon modern town-churches. In justification of ourselves, and for the information of all attached members of the Church of England, we have thought it worth our while to digest a few facts which have come to our knowledge, which will help those who have so judged of us to realize how far in the third town of the kingdom, the English Communion approves herself in her external aspect to be a true and living branch of the Holy Catholic Church, and what body of religionists it might be to which one searching for such would be induced to attach himself. We shall then make a few general remarks on some of the data thus afforded to us. Such a contemplation of our own faults and short-comings will be of use to us in more ways than the mere subject before us.

There are in and round Liverpool (exclusive of Birkenhead), forty-four churches belonging to our Communion, mostly, of course, built during the present century, and some the fruit of most laudable individual munificence. This is a number (increasing, we are bound to say, annually, though at a slow rate), which is miserably inadequate to the size of the town; and (with the exception of the new church at Knowsley,) none of these present in their original structure the remotest approximation to correct arrangement. We do not mention this by way of complaint. It would have been hardly less than miraculous if these churches had been, ecclesiologically speaking, satisfactory. There are however features about some of them which deserve to be noticed in order to show how dead the feeling of ecclesiastical decency had become by the time the ecclesiological movement commenced. In one of them, built by Mr. Rickman, the incumbent (a gentleman well

known in "the religious world" for extreme opinions, and who is about to remove to another church,) has moved his organ from the west to the east, and placed it, along with the singers, in a gallery beneath the east window (which, by the way, is absurdly a wheel one). Under this gallery is the vestry. The result of this is that the altar has been placed in front of the pulpit-pile; the font ranged in close proximity to it: so as with pulpit, reading-desk, and clerk's desk, to form one group approached by a sort of avenue from the vestry. In another church too, the altar and font are in front of the pulpit. These are indecencies which call for the loudest reprehension. In a third church the organ stands over the altar. In another church, a showy Third-Pointed one, the pulpit is at the west end, (an innovation upon the original plan), and the congregation sit with their backs to the altar. The pillars in this church which are clustered are of wood. In the original parish-church, S. Peter's, at the anniversary of the National School children, a gallery is erected over the altar. Several clergy are, much to their credit, so offended at this crying impropriety, that they this year refused to attend the anniversary. After such violations of propriety, it is a bathos to mention iron pinnacles and battlements, which occur in several churches. The ecclesiastical taste of the people of Liverpool seems of old to have been subject to strange vagaries, for when in 1704, the parishioners were building S. Peter's church, they sent to four London architects for designs for a side door. Each, as might be supposed, sent a different one, and the worthy folks, unable to give a preference, inserted all the four doors in addition to the one at the west end, and there they still are.

So much for churches of the English Communion. Let us look elsewhere. We find that the Roman Catholics possess or are building four churches (besides others with no claim to proper arrangement); three by Mr. Pugin and one by Mr. Hansom, which aspire to ecclesiastical correctness. This is but natural, and we will not pause to consider them. But this is not all; great is the mortification in this thriving town, which he, who desires to see his own beloved Communion clothed in the beauty of holiness, has to undergo. The Church of England has at Liverpool a severe lesson taught to her by a deeply erring sect of indigenous birth. The Roman Catholics are not the only body who desire to realize perfection of Catholic arrangement in their religious structures. That strange anomalous sect, the Irvingites, which amid all its wild delusions has grasped so much of ancient truth, in a manner which, considering that it sprung out of Scotch Calvinism, is most remarkable, have built themselves a meeting-house at Liverpool. This building in its outward form is no stinted conventicle, but a structure which although open to very grave architectural criticism, for having been built after a design too large for the scale on which it is executed, yet cannot but be very impressive (and probably not the less so on account of its faults with people in general), and considering where it is placed, very seductive. The plan is that of a miniature cathedral; built in the Flamboyant style, with a polygonal apse, round which run the aisles: of this design as yet, the choir and transepts are alone built.

The length will be about 120 feet. The altar is placed at the chord of the apse, being furnished with tabernacle and candlesticks. The structure comprises both a triforium and clerestory. The fittings include a screen (surmounted by a cross), stalls, subsellæ, and low pulpit, all of oak, (the latter being placed at the north-east lantern pier,) and a stone font. The open timber roof is elaborately painted, the aisles being groined in stone, and all the windows are filled with bad stained glass of showy geometrical patterns. The floor is laid with tiles and the worshippers are provided with chairs. In this building a daily worship is maintained.

Such is the outward aspect which religion assumes at Liverpool. When we reflect upon this, and when we think upon the influence which, with all their faults, (and our readers will remember we have not refrained from noticing those of the first two,) such churches as S. Chad's Birmingham, S. Barnabas' Nottingham, and S. George's Lambeth, must exercise upon their respective localities, it well behoves attached members of the English Church to bestir themselves. Surely it is but unreality in such a state of things to assert that the study of the external things of the Church is useless and puerile labour? We think far otherwise. We fear that the neglect of decency may one day be a thing for which account will have to be given. If every cup of cold water be rewarded, how will not costlier gifts and greater sacrifices plead for mercy? If the neglect of the suffering members of CHRIST'S Body shall be punished, do we suppose that the neglect of GOD in His Own House will be a light thing? There is one town, (need we name Leeds?) where the English Church has witnessed her sons devoting themselves to the due outward service of the Sanctuary. And who can say that the cultivation of inward religion and the pastoral care of the people have been neglected in that town? We trust that this example may bear its fruit not only in Leeds but elsewhere. Within the last month we have learnt from the public press of a noble proof that the spirit of church-building in this town is not yet extinct. May such instances become more and more frequent! May each new example of Christian munificence excite an imitator, and the ardour of church-building burn brighter and brighter! Honour to those who first stirred up the holy contest, and honour to each who shall the last have stretched out his hand to grasp the glowing torch! This is a topic on which we would gladly descant at greater length. However we refrain ourselves, merely bespeaking our readers' attention, if they are not already acquainted with the passage, for the remarks on this head contained in Mr. Gresley's earnest pamphlet, "*The Real Danger of the Church of England*," not to mention that warm enforcement of frequent services and missionary labours which characterized the Bishop of London's lately delivered Charge, without which services the most beautiful and the costliest town-church, though rich with every ornament, and built in accordance with every rule of mediæval symbolism, is but a hollow and almost profane pageant.

- Let it not however be supposed that there are no symptoms of a revival of better things in the old parish-churches of Liverpool, that there is no church where the churchwardens and congregation aid a

zealous Priest in his desire for the revival of ritual decency. S. Martin's, Liverpool, happily presents this spectacle. There, by the cordial co-operation of the churchwarden and people with their clergyman, ameliorations have been made of so very judicious and satisfactory a kind that, if we may be pardoned by the parishioners for an expression of such selfishness, we are almost glad that it has befallen them to have so bad a church, in order that they might show how such a church could be rendered tolerable for the celebration of Divine Service.

S. Martin's is a Government church, built in the "Gothic" of Lord Liverpool's days, and, as might be supposed, is full of galleries; the pillars are thin cast-iron ones, and there is only a shallow sacarium, without the vestige of a chancel. Now, a choir has been extended into the nave fenced by parcloles, and the service is intoned from the most western stall, the rest being filled by the surpliced choir. The area is paved with encaustic tiles. The altar is considerably elevated and dressed with a cross and candlesticks. The east window is filled with stained glass. Open sittings will be gradually substituted for pews, and the side windows filled with diaper glass.

The point to which we desire to call particular attention is the arrangement of the chancel. It is a curious sight to see how the forgotten things of old are often inevitably revived in the long cycle of the Christian Church. The glorious structures of the Middle Ages, with their deep chancels, seemed for ever to have banished the ancient detached *chorus cantorum* in the nave. But Church tradition became lost, and Paganized churches have been built for many a year, which require precisely the same expedient to Christianize them which was adopted in the case of heathen basilicæ and churches built after their type. The detached and parclosed chancel was the best and the only expedient to adopt in such a case as S. Martin's. We trust that we may soon see the example followed elsewhere, and especially in the sumptuous and really solid churches which the last and the seventeenth centuries reared, as in other towns, so particularly in London. S. James', Piccadilly, ought to be the first so arranged; a more reverent distribution of this church would be the fitting and natural sequel of that religious liberality which has, as we have already detailed, so richly adorned it. S. Anne's, Soho, too, from the spaciousness and depth of its apsidal sacarium, and the large area which its present desk and pulpit occupy, would be eminently calculated for such a redistribution, and we trust that such ameliorations will not be overlooked by the earnest priest who has lately succeeded to the cure.

Indeed, we do not think that we are speaking too strongly when we state it as our opinion that there is no modern church so unsatisfactory in its style and arrangements that it cannot, in the hands of a Catholic-minded incumbent, be very considerably ameliorated, and rendered not altogether unsuitable for the performance of Catholic worship. Such a task will, we doubt not, be often a very difficult one, and still more often a very distasteful employment of time and thought. The restoration of some fair ancient church, like Bishopstone or Etchingham, is a most fascinating employment, and no less so the rearing of a temple

in holy emulation of those noble bequests of past ages. But when the work is to render less offensive some such frightful pile of stone or brick, as those which Nash or Soane have left to tell posterity what the "Augustan age" of George IV. knew of church-arrangement—then indeed we may sympathize with any priest, however earnest-minded, who may never have so much as thought of such an endeavour. Still however this undertaking may be in reality more truly meritorious than the very attractive one of rendering beauty still more beautiful. It may be a more real and unadulterated act of love, a more entire offering *Deo et Ecclesiæ*, than the former, where æsthetical feeling, the desire of the gratification of one's own sense of beauty, may have mixed itself up (who can tell how far?) with our wish of doing our duty to The Giver of all good things, and may therefore bring down greater blessings on those by whom it has been undertaken. As a proof how far good intentions may have overcome the utmost natural disadvantages even in the hands of those who had but little ecclesiological knowledge, we must refer our readers to a place of worship probably sufficiently familiar to many of them:—the Proprietary Chapel in Margaret Street, Cavendish Square, London. This building, erected in the last century by Dr. Disney, as the place of assembly for his deistical sect, is in itself a combination of every thing disgusting, both of bad arrangement and miserable material. And yet when, a few years ago, Mr. Oakeley, in days when happily his mind was not yet disturbed with doubts respecting the Catholicity of our Communion, undertook with very insufficient, we may say no ecclesiological knowledge, to render this a Catholic place of worship, with what small alterations did he so greatly succeed! By moving the pulpit to one side, raising the altar, and then decking it with a plain cross, French candlesticks and plate, making his prayer-desk as unobtrusive as possible, filling the end windows with painted glass of a very inferior description, he converted the veriest conventicle into something which showed that it was intended for the worship of the Christian Church, and as such gave pleasure. We appeal to all our readers to answer us, whether conscious as they may be of the irreparable hideousness of the structure, and the unsatisfactoriness of the ameliorations, yet that they do not feel a sort of approbation when worshipping there, which they can hardly account for, an approval on the part of their religious feelings of what their ecclesiological knowledge taught them that they ought to condemn.

Of course, the proceedings of a clergyman who finds himself in possession of an unsatisfactory church must in the main be guided by a practical consideration, that, namely, how far he is justified in agitating for its rebuilding, or, competent to accomplish this object. If he have reasonable expectations of being able to compass this, but feels that the amelioration of his present structure would in all probability postpone it, or make it more difficult, then we assert that he is fully justified in leaving it in all its pristine deformity. But if, on the other hand, he have no such hopes, or if he be convinced that the imperfect exhibition of a better arrangement in the actual pile would probably pave the way to something still more

complete on the same site or elsewhere in his parish, then it becomes his paramount duty to set to work with all due expedition to render his church somewhat less of a stumbling-block than he found it.

The whole theory of town-churches is one of the greatest importance, and comparatively but little handled as yet by us. We trust that we may be able to atone for an omission, which we are not at all sorry for, as the science of ecclesiology required to have been considerably developed before it would have been right to enter upon this branch of the subject: which is one, moreover, which ramifies into a variety of considerations that may be considered somewhat foreign to the strict object of our magazine,—such, we mean, as those of religious statistics, not to allude to ritual considerations.

THE CHURCHES OF PALESTINE.

No. II.

WHEN we remember the close connection which has existed, almost without interruption, from the time of Constantine until the present day, between the Patriarchal See of Byzantium and the native Churches of Palestine,—a connection generally most beneficial to the latter, especially during the subjection of Syria to the Mahometan rule, while as yet all Europe was free from the infidel yoke:—it will seem natural to expect that both its ancient and modern churches would follow the type of the Capital of Oriental Christendom, and that the prevailing character of their buildings would be Byzantine; for the fixedness of custom in the East extends to their architecture likewise, which is so stereotyped in the imaginations of the people as the only becoming style for a Christian church, that he would be a bold man who should venture to introduce, or so much as to recommend, any other. Especially would the dedication of the Emperor Justinian's magnificent structure to our LORD, under the name of "The Holy Wisdom," stamp with a sacred character the style therein employed, and furnish a model to all future ages from which it would be considered little short of desecration to depart. The result is far from satisfactory. While in the West the Roman style developed itself, through the corrupt forms of Romanesque, into the successive varieties of the Pointed, whose diversities, more or less perfect or beautiful, not only furnish data whereby to determine the age of particular buildings, or of the different parts of the same building, but further open a wide field of interesting investigation to the ecclesiologist, and provide for the infinite capacity for development and expansion by which Pointed Architecture is distinguished; the immutable and not over-elegant character of Byzantine Architecture has been impressed on all the churches of the Greek rite, in all ages and places, from Mount Sinai to the White Sea, from Russian America and the Aleutian Islands to Moscow and S. Petersburg. In both these capitals, magnificent churches are now in course of erection, at an enormous outlay, with the unyielding proportions of

S. Sophia, an exact copy of which building is preserved, almost in miniature, among the churches of the Kremlin, being according to the local tradition the first church erected in the city.*

By far the greater part of the ruined churches of Palestine, and all that are still in use which exhibit any distinguishing features of style, belong to the Byzantine model. And when it is considered how short a time the Latin domination prevailed, and how frail was their tenure of power during that short period, it will be rather a matter of surprise that they have left behind so many and decided marks of their care for the houses of God in the land. It is most creditable to their religious zeal that the most extensive and magnificent of the existing remains are so many monuments of their ingenuity and liberality.

In proceeding to speak of the Byzantine churches of Syria it is a subject of deep regret that the Basilica of Constantine the Great, commonly called the Martyr of the Resurrection, as also two of its successors, are among the things that have been. Eusebius has preserved some particulars of the form and fashion of this great work,† and of its costly adornments in his *Life of Constantine*; but the separate treatise in which he sought to immortalize by more minute detail,‡ the munificent zeal of his Imperial patron, has unhappily perished, unless indeed it should chance to turn up among the newly disgorged treasures of the Egyptian desert.

But the pious liberality of the first Christian Emperor was imitated by his successors, and time has paid more respect to the works of Justinian and to the writings of the historian who described them.

Procopius, whose well-known description of S. Sophia at Constantinople entitles him to rank high among the architectural and ecclesiological writers of antiquity, has preserved the memorial of many sacred buildings erected by Justinian in Palestine§ with a munificence worthy the imitation of all Christian kings, princes, and governors. Of the two churches which will be noticed in this article, one in Jerusalem, the other in the Syrian capital, the former, beyond doubt, owes its origin to this Emperor, and no more probable date can be assigned to the latter, which has however been sometimes ascribed to Heraclius.

I. Conspicuous among the buildings of the Holy City, when viewed from Mount Olivet, is the Mosk el-Aksa, extending to the southern wall of the great platform formerly occupied by the Jewish Temple, now profaned by that triumph of Saracenic art, the beautifully-proportioned "Kubbet es-Sukhrah"—Dome of the Rock.

Even the exterior appearance of El-Aksa speaks it a Christian church. Its long and well-pitched roof, forming a singular exception to the domes which surmount all the public and private buildings of the city, a clerestory above, lateral-aisles below, and transepts, all sufficiently well defined, though the ravages of time and the barbarism of

* The cathedral-church of Novogorod is also a reduced copy of S. Sophia. The venerable building at Moscow now stands in the court-yard of the New Imperial Palace: looking very mean and insignificant beside the gigantic buildings. It will probably be found an unsightly inconvenience and be sacrificed, notwithstanding its associations.

† Lib. iii. capp. xxxiii.—xxxix. and Williams's *Holy City*, pp. 166—168.

‡ Referred to by himself in *Vita Constantini*, lib. iv. cap. xvi.

§ De *Edificiis Justiniani*, lib. v. cap. ix. Op. vol. ii. p. 107. He here specifies numerous monasteries, hospices, churches, and wells, built or repaired by the Emperor.

Arabs and Turks have sadly marred their fair proportions, are unmistakable evidences to this fact, which an inspection of the interior, seldom permitted to any but Moslems, entirely tends to confirm: while faithful tradition, Christian and infidel, in conjunction with this evidence, places the matter beyond all doubt. And when it is understood that this venerable pile, now so sadly desecrated, was once tenanted by the Knights Templar,—who indeed derived their name from this church, then known as the Temple of the Lord,—and that within these sacred walls those warrior-monks dedicated themselves to God and His Church, and hence went forth to win a Martyr's Crown on many a hard-fought field,—the pilgrim who has a heart to sympathize with a noble cause, and with chivalrous deeds of high renown, will regard with no ordinary feelings of interest the chief seat of that holy brotherhood, whose well-earned fame the slanders of their powerful and interested oppressors has not been able to blast.

The interior of El-Aksa has been explored and described in modern times by the Spanish renegade, Badia (Ali Bey), who sacrificed his soul to his curiosity*; by Dr. Richardson,† and more lately by Mr. Catherwood,‡ from the comparison of whose accounts the following description may be made out. The building is 280 feet in length. It consists of a nave and six aisles (three on either side), the entire breadth being 180 feet. The columns and piers are very irregular in size, material, and architectural character; some being evidently Roman, while others are Saracenic. The central nave is 172 feet long, and 34 feet wide, supported on either side by seven arches slightly pointed. At its southern extremity is a beautiful spherical dome, rich with arabesque painting and gilding, with two rows of lights, under which stands an elaborately carved tribune, highly ornamented with pieces of variegated marble, as if it had formed part of a Christian altar. The dome itself, equal in diameter to the width of the nave, is supported by four arches resting on handsome brown marble columns attached to pilasters. The aisles of the nave have this peculiarity, that those nearest the nave, on either side, are higher than the other four, and have a flat roof of timber, like that of the nave, while the others are vaulted. The nave is described as having a double row of twenty-one windows above the arches, those of the lower row opening into the aisle (apparently a triforium): those of the upper being the lights of the clerestory. From beneath the dome the transepts branch off to the east and west, supported by columns of the same brown marble as those of the dome. The eastern arm gives entrance to a simple and very low vault, about 85 feet long, called the Mosk of Omar; the western terminates in a double vault, upwards of 200 feet in length, and 55 feet in breadth, divided down the middle by a row of eight piers on which the arches are supported. This is called the Mosk of Abu Bekr.

Before the principal entrance on the north, extending along the whole width of the building, is an arcade of seven arches slightly

* Travels of Ali Bey, vol. ii. pp. 216—218. He gives a ground-plan and section.

† Dr. R. Richardson's Travels along the Mediterranean, vol. ii. pp. 305—307.

‡ In a letter furnished to Bartlett's Walks about Jerusalem, p. 169.

pointed, resting on pilasters and columns, forming a piazza which affords an agreeable ambulatory.

Beneath this church is a curious vaulted corridor consisting of a double aisle with a row of square columns in the middle, arched with stone, about 42 feet in width. At the southern end of this corridor, in the exterior wall of the Haram, which is here also the city wall, is a double gateway of noble dimensions, supported by two Corinthian columns of white marble, surmounted by highly ornamented capitals. It is now walled up.

Thus much may suffice by way of description of this very ancient and interesting building. The following notices of its erection and subsequent history will serve to explain some of these phenomena; the former at least will be valuable as a model for imitation (in all but the style) in this church-building age.

In A.D. 532, S. Saba, then in the ninety-fourth year of his age, undertook an embassy to Constantinople, at the urgent request of the Patriarch of Jerusalem, to lay before the Emperor Justinian the sufferings to which the Christians of Palestine were exposed from the furious bigotry of the Samaritans, and to seek redress.* Among other requests preferred on this occasion by the holy man, was one for the establishment of a hospital for sick pilgrims, and the completion of a church of the Blessed Virgin, which the Patriarch Elias had commenced. The Emperor combined the two objects, and even exceeded the prayer of the Saint. Theodore, the most distinguished architect of the day, whose mechanical skill had preserved Dara to the Empire,† was sent to superintend the erection of S. Mary's, and the government-collectors of the revenue in Palestine were instructed to furnish funds for the building. The supreme direction was entrusted to the Patriarch; Barachus, Bishop of Bacathi, was appointed overseer of the work. A large number of hands was employed; and, although they laboured diligently, it was twelve years before the new church was completed. "Of the dimensions of this house, its dazzling glory, and the costliness of its adornment, it is superfluous to speak," says a contemporary writer, "since it is before our eyes, surpassing all monuments of antiquity which now excite the admiration of men, no less than it exceeds all descriptions which have been handed down by the Greeks."

Happily, another author of the same age, not less intelligent and much better practised in architectural phraseology, was of a different mind and, with a provident forethought for posterity, described the church in fuller detail. It is Procopius, the historian of S. Sophia, who, with an admiration for this work of art not surpassed by Cyril the monk, has preserved for our benefit the following account of its erection.‡

"The site and dimensions of this incomparable edifice were determined by the Emperor himself, and the plan involved considerable difficulty. The

* Vita Sabæ per Cyrillum, sect. lxxii. lxxiii., ap. Cotelieri Monumenta Græca, tom. iii. p. 343, 345, 347.

† Procopius De Bell. Pers. lib. ii. cap. xlii. Op. vol. i. p. 121.

‡ Procopius de Ædificiis Justiniani, lib. v. cap. vi. Op. vol. ii. p. 465. Given in the original in an Appendix to the *Holy City*, No. iv. pp. 496, 8, and in abstract, translated in pp. 331, 334.

result was that it differed from all other buildings in Jerusalem in this, that whereas they were on level ground on the hill, or beneath, where the earth expands, this had one part based on the solid rock, while the remainder was suspended in the air by means of arched substructions, rising with the rock until they reached the pitch of the hill, where they were joined to the ground of the sacred enclosure. It was a work of immense labour, and the architects having to contend against the natural difficulties of the site, despised the ordinary resources of art, and had recourse to strange and unheard-of expedients. They hewed out immense rocks from the large quarries in the neighbouring mountains, and having cut them skilfully on the spot, conveyed them to their destination in the following manner. They constructed wagons equal in size to the stones, and placing one stone on each wagon, they yoked to each forty of the imperial bullocks, selected for their strength, and thus dragged the stone on the wain. But the roads to the city being impracticable for such wagons, they levelled the mountains to allow of their access, and thus the church was built of the dimensions required by the Emperor.

"The width, which was in proportion to its length, was so great that timber could not be found suitable for the roof.

"Search was then made among all the woods and forests for trees of sufficient altitude, and a thick grove of enormous cedars was seasonably discovered, with which the church was roofed at a height proportioned to its length and breadth.

"Thus far had the Emperor proceeded by the ordinary aid of human skill and power; but the next difficulty which occurred baffled all the devices of human ingenuity, and was only to be surmounted by Divine aid. The church was entirely devoid of columns, which should correspond with the beauty of the sacred buildings, and be of sufficient size to support the superincumbent weight. The inland position of the city, at a distance from the sea, surrounded on all sides by precipitous mountains, rendered it impossible to convey to the spot columns prepared in other quarries, nor had any stone been found in the neighbourhood suitable for the purpose. While the Emperor was much distressed by this perplexing emergency, God revealed in the nearest mountains, a kind of marble well adapted for the purpose, which had either existed before, though concealed, or was now first created: for either supposition is equally credible," says the narrator, "to those who refer the matter to God: for we, measuring all things by human power, judge many things impossible; but to the God of all nothing is even difficult, much less impracticable.

"From this quarry were cut a vast number of large columns, resembling flames of fire in colour, by which the church was supported on all sides. Some were below, some above; others were disposed around the cloisters which surrounded the building on all sides, except the east. Two of enormous size, second to none in the world, stood before the doors of the church. To this succeeded another portico named Narthex, from its narrowness, beyond which was a vestibule supported by similar columns on its four sides. The intermediate doors were so magnificent as to prepare those who enter for the wonders of the interior. The propylæum beyond was wonderful, exhibiting an arch raised on two columns to an immense elevation.

Advancing forward, the visitor came to two semicircular buildings facing one another on either side the path that led to the church: one was a hospice for pilgrims, the other an infirmary for poor invalids. Such was this church of the Virgin, erected by Justinian, and endowed with a considerable revenue*: and though the existing building is a noble wreck of its former magnificence, doubtless all engaged in its erection would have preferred that it should be levelled with the ground, and that its memorial and theirs had perished with it, rather than to see it converted to the use of the deluded disciples of the Koran.

The intermediate steps by which it has been reduced to its present state of debasement and decay, are pretty accurately marked in the annals of the city*—but this notice has already exceeded its due limits and must not be further extended. One specimen only of Saracenic taste shall be given. Time and earthquakes had well-nigh reduced it to ruin, when Al Mahadi, the third Abbasside Khalif, (A.D. 775—785,) undertook its restoration, in the progress of which he materially altered its character: for being displeased with its proportions, he directed the length to be reduced and the width increased, which was probably done by the addition of the two exterior aisles on either side, which, it will be remembered, are lower and different in character from the nave and interior aisles. It was again used as a Christian church during the occupation of Jerusalem by the Franks; and was assigned to the Templars by King Baldwin, A.D. 1118.†

II. About three miles to the west of Damascus, where the mountain range of Antilibanus strikes its roots into the Hauran, is a Sheikh's tomb, well remembered by the European traveller, who has cast back a longing lingering look upon that gem of the desert, from this spot, before he took his last farewell. The story runs, that on a time, Mohammed Ibn-Abdullah, when journeying with his camels through the country, encamped on this hill. The governor of the city being informed of the fact, went out to proffer the hospitality of his palace, which the traveller declined, alleging that God had appointed but one Paradise for the sons of men, and he would prefer to have his in the next world! The view justifies the story, and most probably suggested it: it is the most perfect representation of fairy-land that the most fanciful imagination could desire.—But this is no place for romantic description.

Of the buildings that arise from the thick foliage of that well-watered garden the most remarkable is one of unusual dimensions, and of proportions unlike to any other structure of the city. It reminds one of El-Aksa at Jerusalem; like that it declares itself constructed for a Christian church: but the two tapering minarets, piercing the sky, show that it has undergone like profanation. A stealthy view through its portals from the bazaar, which is built against its southern side, is all that is allowed to the Christian, whose hasty glance falls upon a double line of stately columns, showing an arrangement similar to that of El-Aksa, before its proportions were disturbed by the Abbasside Khalif.

* Some of these may be seen in the *Holy City*, pp. 205, 6, and more fully in two Arabic works there referred to, in note 5.

† Ibid, p. 228.

But this magnificent structure of Damascus far surpasses the glory, not only of the Mosk at Jerusalem, but of all the temples of Islam, as their own authorities confess.

Ali Bey has given, as usual, a bungling description of it,* which is rendered intelligible by Pococke's minuter detail,† and the two mutually reflect light one on the other. Its architecture, uniform throughout, is Corinthian, and very well executed. It is divided into a nave and aisles, (more than 400 feet in length from east to west,)‡ by marble columns down the nave, forty-four in a row, supporting pointed arches. Over the middle of the nave rises a stone cupola, resting on four enormous pillars. The remainder of the Mosk is roofed with timber. On its north side is a large court, with double porticoes of granite pillars on three sides, and before the gates on this front was an arcade, supported by pillars of verd antique. These are much dilapidated. All the walls of the church, and of the porticoes within the court were adorned on the outside, over the arches, with Mosaic work, of which there are great remains. It is a probable conjecture of Pococke, that there were formerly various ecclesiastical buildings round the church, and this idea is strongly confirmed by the fact, that some contiguous buildings to the north are still called the Patriarch's Palace, and others on the south the Patriarch's Seminary. He also discovered scattered fragments of columns in the town, and other remains, by which he thought he could determine the extent and something of the plan of the surrounding buildings.

He adds, "the Turks call this the Mosk of S. John the Baptist, but the Christians say that it was dedicated to John Damascenus, whose body is in it. They have a tradition that this church was built by the Emperor Heraclius, and that it was first dedicated to Zacharias"; and he supposes that "it might afterwards receive the name of S. John Damascenus, either by a formal consecration, or because the body of that saint was deposited in it." This last supposition is untenable, for this renowned Father of the Greek Church was buried in the convent of S. Saba, where he died; and we shall presently see that the traditions of the Church at Damascus, whatever be their value, connect it with the Holy Baptist, the son of Zachariah.

Very conflicting are the statements of the Mahometan writers as to the origin and history of this building: they are not only at variance with each other, but sometimes inconsistent with themselves.

Abulfeda's account is as follows:§ "In Damascus is a mosk,—there is not in all Islam one more beautiful, or more costly. The walls and the dome above the tribune, near the gallery,|| are the work of the Sabeans, and this was their place of prayer. It then passed to the Jews and idolaters, at which time it came to pass that John the son of Zachariah, on whom be peace, was put to death: and his head was fixed on the gate of this mosk, called the gate of Gerun. Then it

* Travels, vol. ii. pp. 265, 6.

† Observations on Syria, in Travels, vol. ii. p. 120, with a ground-plan.

‡ So Ali Bey. Pococke's plan makes it north and south; but the accurate Maundrell, who places the large court on the north, and the bazaars on the south, confirms Ali Bey.—Journey from Aleppo to Jerusalem, April 28, pp. 125, 6.

§ Tabula Syriæ, pp. 15, 16, edit. Koehler. Lips. 1766.

|| Pococke remarks that the structure in this part is very peculiar.

passed to the Christians, who held it in great honour until the time of Islam, when it became a mosk of the Muslim; and over the same gate of Gerun, where the head of John the son of Zachariah had been fixed, was placed the head of Hossein, the son of Ali,—to whom may God be favourable. Walid the son of Abd-el-Malik restored it; he overlaid the floor, the walls, and columns with various kinds of marble; encircled the capitals of the columns with gold; and covered the roof with lead. It is said that he expended upon it the whole revenue of Syria,* amounting, according to Ibn-el-Wardi,* to four hundred chests of gold, each of the value of 14,000 dinars: and this author further mentions that 12,000 stone-cutters were employed in casing it with marble. In main points these two authors are tolerably consistent, but the former, in his *Annals*, seems strangely at variance with himself in the Table of Syria above referred to.

In his account of Walid the son of Abd-el-Malik, he writes,† “He it is who built the mosk at Damascus, and collected workmen from Greece and all the dominions of Islam. Near the mosk was a church, which had hitherto been preserved to the Christians, owing to its being situated in that part of the city which had surrendered on terms. It was known as the church of S. John. This Walid destroyed and incorporated into the mosk.”

Thus far the Mahometan authorities, whose discrepancies may perhaps be accounted for by the fact, that the seizure was not very creditable to the Khalif. Eutychius, Patriarch of Alexandria, makes the whole matter clear, and his story is confirmed by Elmacinus.

It appears that, on the surrender of Damascus to the Saracens, (A.D. 634,) the lives and property of the Christians, with their houses and churches, were secured to them in a deed signed by Khaled Ibn-Walid, and these terms were confirmed by the Khalif Omar.‡

Abd-el-Malik Ibn-Merwan, during his khalifat, (A.D. 684—705,) assembled the Christians, and proposed to purchase their church of S. John, which was contiguous to the great mosk, granting them permission to erect another like it in any part of the city, and offering them a large sum for the purpose: This they refused, alleging the treaty of Khaled. The plea was considered valid, and the negotiation dropped.§

His son and successor Walid (A.D. 705—714,) was less scrupulous.|| Finding the Christians as impracticable as before,—for in those days the alienation of a church would have been regarded as a sacrilege to which no Christian could be consenting,—having in vain offered a sum of 40,000 dinars, he lost all patience, commenced the work of demolition himself, nor ceased until the two buildings were united. That it has not suffered materially in its architectural symmetry and proportions from this amalgamation, must be ascribed to the employment of Greek architects and masons in the work, as mentioned by Abulfeda.

* Pp. 172, 3 appended to Abulfeda by Koehler.

† In anno Hegiræ 96. *Annales Muslemici*, tom. i. p. 493, edit. Reiske. Hafniae, 1789.

‡ Eutychii *Annales*, tom. ii. pp. 278, 282.

§ Ibid. p. 365. Compare Elmacinus *Historia Saracenica*, Lb. i. cap. xii. p. 18.

|| Eutychius, p. 374; Elmacinus, cap. xiii. p. 71.

An existing record of the Christian origin of this building was discovered by two English travellers on the south of the mosk in 1843. They had contrived, by aid of a ladder, to scramble over the roofs of the bazaars, which have been mentioned as built up against that side, until they reached the windows of the aisle. Towards the eastern end they discovered the head of a magnificent Corinthian gateway, above the roofs of the houses. The entablature was in a state of almost perfect preservation, exquisitely carved, and this part of an inscription on the frieze was deciphered without much difficulty. Its language thrilled through them, in such a position.

... ΤΟΝΑΙΩΝΟΝΚΑΙΗΔΕΧΟΤΙΑCΟΤΕΝΕΝΕΑΚΑΙΓΕΝΕΑΙ.

It required little erudition to fit it up and translate it.

THY KINGDOM IS AN EVERLASTING KINGDOM, AND THY DOMINION
ENDURETH THROUGHOUT ALL GENERATIONS!*

Was it wrong to regard this significant language as an earnest of the church's restoration to its rightful owners,—the presage of a time when once more within these walls "incense shall be offered to the LORD, and a pure offering, and His Name shall be great among the heathen"?

Meanwhile the successors and representatives of those who worshipped in this beautiful sanctuary are reduced to the narrow dimensions of two sordid rooms dedicated to S. Nicolas and S. George, and dignified by the name of churches. The Patriarch of Antioch, who resides now at Damascus, is endeavouring to raise funds for the erection of a larger church, which the number of the faithful renders absolutely necessary. If English Christians are really desirous to show an interest in their needy and oppressed brethren of the Oriental Church, especially in that Patriarchate to which our Island very probably owes the first dawn of Gospel light, could any occasion be found more suitable for convincing His Holiness of the sincerity of our sympathy, by raising a contribution towards this good work, and placing it unreservedly and unconditionally at his disposal? By such acts as these we might convince him that there is a Catholic spirit in our Church, and enter a protest against those individual acts of schismatical tendency for which he now most reasonably regards us as jointly chargeable with American Congregationalists. The futility of these most mischievous endeavours and their lamentable consequences are briefly detailed in the touching words of the Patriarch, in a private letter to a friend:—

"It is now three months that we have suffered from them various forms of martyrdom, and in our declining age we are deprived of rest, and with our decaying strength, at the peril of our life, we are now in the impassable rocks and snows of the Syrian mountains, only to avert the calamity; to turn back those who have declined from the orthodox faith, and to confirm in orthodoxy such Christians as remain. Thanks to the ALMIGHTY, our labours are crowned with success."

[N.B. Contributions towards the restoration of the Church of Saint Nicolas, at Damascus, under the immediate direction of Methodius the Orthodox Patriarch of Antioch, will be received by the Treasurer of the Ecclesiological late Cambridge Camden Society, through the usual channels, or through the Publisher of the *Ecclesiologist*.]

* Psalm cxlv. 13.

ON FLOWERS AS EMPLOYED IN THE ADORNMENT OF CHURCHES.

THE moral importance of the subject of decorative colour is not easily overstated; for the same tone of mind which would lead to the loathing white or grey walls in churches, "Anglican simplicity," and the like, would also lead to the overthrow of a vast quantity of Puritanism that hangs about us, in our observance of Sundays, in our usual ritual, and in other similar ways. We do not only now refer to our churches; but to our houses, our costume, our furniture. Our readers will probably often have spoken, and oftener have heard, of a "quiet colour," a "lady-like colour," and so forth: meaning thereby a colour with as little colour in it as possible; some one of the infinite varieties of grey, some developement or corruption of puce, (a word, by the way, the very origin of which shows that no great beauty is to be expected from it.) And why are these colours considered the most appropriate? Simply, because the common taste,—the vulgar taste if you will,—sets the other way: because a natural mind will always prefer bright to confused and grey hues. "Quiet colours" were never thought of by our ancestors for anything, except (with manifest propriety,) for the every-day habit of ecclesiastical personages.

A grey Protestantism of hue still however opposes us; and though we are gradually overthrowing it, we wish to take every fresh opportunity of doing it an ill turn. People have long since ceased to talk nonsense about the simplicity of white glass: they are well disposed to encaustic tiles; they are beginning to be patient of altar-hangings: but they shrug their shoulders at painted oak, and shudder at gilded stone. We are not going to discuss the whole question here: we are about to speak of the simplest method of decorative colour,—the spontaneous offering of external nature to the Church of God,—we mean flowers. And we should the rather encourage their use, because our country cannot furnish the rich marbles which glorify the churches of the south.* We must be accepted according to that we have, not according to that we have not. We cannot, like Justinian, rear an hundred columns of Laconian marble, green as the first leaves of spring; of Carian, with its oblique veins of white and red; of Carystian, pale itself, but intersected with fibres of iron: of rosy Phrygian, shaded off white: of pale Lydian, flowered with scarlet: of golden Mauritanian and starred Egyptian porphyry: marbles which are celebrated by Procopius in prose, and Paul the Silentiary in verse. But we have flowers which the gardens of the Augustus could probably not have matched; and these may come up to beautify the place of the Sanctuary, and to make the rest of the LORD's Feet glorious.

We have, in some degree, retained such decorations. There is

* We do not mean to ignore the beautiful marbles which Derbyshire and other counties produce. The *rosso-antico* may, for all we know, be a Derbyshire marble. We very much wish that our marbles were made useful for church decoration, further than in the mere flooring of some cathedrals and college chapels. The King of Bavaria has set a noble example of the use of indigenous marbles in the Walhalla.

scarcely a church but shows its holly and yew at Christmas: and Easter and Whitsuntide are in many places welcomed in with green boughs and flowers. Nor is the palm on Palm Sunday quite forgotten, though an altered ritual has rendered it less appropriate, and the changeableness of the season frequently makes it impossible to be procured.

And this is well: but we want more than this. We want all the principal Saints' days, and Sundays, so adorned. Nor could a more edifying use be conceived for the little flower gardens of the poor, than the production of flowers to ornament the parish-church. It is frequently all they can give: and were they encouraged, they would freely give that.

Doubtless, a difference in the colour of the flowers ought to be visible as the Feasts of the Church vary: and yet a great part might remain the same. Just as in the hangings of the altar the frontal only need change its colour,—the superfrontal, the hanging for the super-altar, the stoles, and the curtains remaining the same: so we would reserve the change of colour in flowers to those which are in immediate connexion with the altar, decking the rest of the church as taste may direct. The only place on the altar where flowers are to be admitted is the super-altar: if there be no altar-cross, we would place where it ought to stand a large nosegay of the colour for the day: if there be one, as there ought to be, we would have two nosegays, one on each side of it, between it and the candlesticks. Another very fit place for the employment of the canonical colours is the great rood: the background being formed of dark evergreens. We have seen an inexpressibly beautiful use of this in a village-church, where a rood of this kind was exhibited during the last Paschal time.

The stalls also are a very appropriate place for the disposition of flowers; although we should not recommend them for the seats in the nave: principally on account of the difficulty of avoiding a littery, insignificant appearance, by the numerous subdivisions of decorations which, in that position, almost always occur. The piers are here the proper place for embellishment: and (where it can be had,) nothing is more suitable than the long green arms of the Victor's Laurel twined spirally round the pillars.

The following table is intended to point out what flowers may be appropriately used at the principal unmoveable Festivals of the year. It has been revised by a good practical gardener, and we believe, will be found correct and (if we may use the term,) feasible: though of course the difference of different seasons may occasionally render some flowers which we name difficult to be procured.

January 25. WHITE.

Flowers :—Christmas Rose. Snowdrop. Laurustinus. *Berries* :—Mistletoe.

February 2. WHITE.

The same. Wild Daisy. Camellia.

February 24. RED.

Flowers :—Mezereon. Rhododendron Pulcherrimum. *Berries* :—Holly. Cotonaster.

March 25. WHITE.

Flowers :—White Arabis. Wood Anemone. Black Thorn. Common Laurel.

April 25. RED.

Flowers :—Crimson Currant. Crown Imperial. Van Thol Tulips.

May 1. RED.

Flowers :—Scarlet Avena. Ragged Robin. Columbine. Flos Adonis. Ranunculus.

June 11. RED.

Flowers :—Common Peony. Red Valerian. Roses. Sainfoin. Foxglove.

June 24. WHITE.

Flowers :—Roses. White Lily. Meadow Sweet. Jasmine. White Lilac. White Broom.

June 29. RED.

Flowers :—Roses. Poppies. Scarlet Lychnis. Geranium. Sweet William. S. Peter's Wort.

July 25. RED.

Flowers :—Scarlet Marjoram. Snap Dragon. Clove Pink. Nasturtium.

August 24. RED.

Flowers :—Cardinal Flower. Prince's Feather. Fuchsia. Geranium. Verbena.

September 21. RED.

Flowers :—Persicaria. Fuchsia. Geranium. Verbena. Salvia. Lithospermum. Bignonia.

September 29. WHITE.

Flowers :—Laurustinus. Myrtle. Verbena. Dahlia.

October 18. WHITE.

Flowers :—Laurustinus. Arbutus. Michaelmas Daisy. Rosemary. Leonidas. Berries :—Snow Berry. [If RED be preferred, as the next.]

October 28. RED.

Flowers :—China Roses. Chinese Chrysanthemum. Salvia. Geranium. Berries :—Winter Cherry. Pyracanthus. Holly.

November 1. WHITE.

Flowers :—Virginian Groundsel Tree. Laurustinus. Chinese Chrysanthemum.

November 30. RED.

Flowers :—Chinese Roses. Chinese Chrysanthemums. Berries :—Holly. Pyracanthus. Cotonaster.

December 21. RED.

Same as November 30.

December 25. WHITE.

Flowers :—Christmas Rose. Arbutus. Laurustinus. Berries :—Mistletoe.

December 26. RED.

Same as November 30.

December 27. WHITE.

Same as the 25th.

December 28. BLACK. Black Dahlia.

PROFESSOR WILLIS'S ARCHITECTURAL HISTORY OF WINCHESTER CATHEDRAL.

The Architectural History of Winchester Cathedral, by the Rev. R. WILLIS, M.A., F.R.S., &c., Jacksonian Professor of the University of Cambridge. 8vo. pp. 80, (published in the Proceedings of the Archæological Institute, 1845, Winchester, and also separately,) 1846.

THOSE who have read the learned Professor's Architectural History of Canterbury Cathedral, will expect much from the present volume, and they will not be disappointed. Professor Willis unites various qualities which render him peculiarly fitted for that task, which private

inclination, and the formation of the Archæological Institute, the one acting upon and moulding the other, have marked for him, namely the production of a series of the Architectural Histories of the various Cathedrals of our land. Distinguished as he is for wonderful mechanical skill, for subtle minuteness, and a keenness of glance which takes in every bonding and every course of stone, and forces it to bear its part in the history of the whole edifice, he is no less remarkable for transparency of style, a fulness and freeness of explanation which would almost become colloquial, were it not controlled by the utmost logical precision, the strictest regard to scientific terminology, added to which there is a warmth and an earnestness in his description, a power of identifying himself with his subject, which is most delightful to find in a technical treatise, and as it shows the enthusiasm of the writer, so also bespeaks the attention of his readers.

In the present instance the Professor had rather a different work before him to perform than fell to his lot at Canterbury. There he appeared in the character of the acute commentator, the expounder of ancient records, full in their substance, and perspicuous when elucidated by a master hand, though previously obscure and complex. At Winchester however he found no Gervase to direct his researches; he had by help of scanty notices, combined with the internal witness of the cathedral itself, to construct its history, and this he has done right well. First he introduces us to the successive Saxon cathedrals of Kings Kynegils and Kynewald, (dedicated by S. Birinus, in 646 or 7.) and that of S. Athelwold, (dedicated in 980,) the latter of which he elucidates by the help of a curious contemporaneous poem by the monk Wolstan. Then he describes Bishop Walkelin's enormous Norman structure, (begun in 1070 and dedicated in 1093,) which still exists in the mass, though marvellously metamorphosed; and then after elucidating the rebuilding of the low eastern end by Bishop de Lucy, in the year 1202, in perfect First-Pointed, (a memorable chronological fact,) and the subsequent changes in the Presbytery, commenced in Middle-Pointed days, he develops the process by which Bishops Edyngdon, Wykeham, and his successors down to Fox, transformed the huge Romanesque cathedral into one (in the main) of the Third-Pointed style. The whole narrative coheres so closely that we cannot well extract any particular portion, and were we to epitomize the entire description we should far transgress the limits which we have assigned to ourselves, besides unduly trenching upon the work itself. There are however several detached passages of considerable ecclesiological interest, which we feel ourselves perfectly justified in extracting, and for which we trust our readers will be obliged to us.

In p. 15, note *n*, we find in reference to S. Athelwold's church,

"From the description of (or rather allusion to) the courts (*atria*) which the stranger had to pass before he could enter, we learn that there must have been a court of entrance, or western cloister, like those of the well known early Christian basilicas. It seems too that there were chapels disposed even about this court, of which we have an example in the ancient plan of the monastery of S. Gall."

The Professor speaking of the enormous tower-piers which charac-

terize this church, and which were reared in consequence of the fall of Walkelin's tower in 1107, observes (p. 32),

"There can be no doubt that these piers were erected under the influence of the panic caused by the fall of the tower, and that having no certain principles to guide them in determining the necessary dimensions for strength, the builders contented themselves by making the piers as large as the place would admit, sacrificing beauty and fitness to necessity. And this is really the history of all constructions. It is a great mistake to suppose that the architects of old were governed by scientific principles; practice and experience taught them the necessary proportions. They began by making their structures as strong as they could; if from bad workmanship and unequal settlements the building fell, they made it so much the bigger next time. Finding it now too large, they reduced the next building of the kind, and so on, by gradual experiments, were brought to proportions at once safe and beautiful. But all their works show that they had no just conceptions of statical principles, and that they were guided by natural ingenuity alone, assisted by the numerous opportunities which the middle ages afforded for the erection of churches."

Later in the volume, while describing the transformation of the nave, Professor Willis further remarks, (p. 72,) respecting Romanesque masonry,

"It must be remembered that a Norman structure consists of a mere shell of wrought stone-work or ashlaring applied against a central mass or core of hard rubble-work firmly compacted together, so firmly indeed that in most cases the ashlaring or skin, arch-voussoirs and all, may be entirely taken away and the rubble structure will stand firmly for ages. Examples of this may often be seen in Norman ruins when the ashlaring has been stripped for building material, while the rubble has not been worth the labour of destruction. Thus at Bury S. Edmunds, Thetford, Bingham, Castle Acre, and in many other monastic ruins, Norman rubble walls still stand upright without a particle of ashlaring remaining. This process is assisted by the very slight bond which these rude workmen thought it necessary to establish between the skin and the body of the work, as well as by the superabundant and unnecessary strength which the enormous dimensions of their walls gave to the buildings, and which made them quite able to stand alone when they had lost their ashlar decoration."

Saxon cathedrals have, according to the temper, the object, and the information of different writers, been most variously described, sometimes being degraded into something little better than wigwams, at others painted in language only suited to the statelier edifices of the succeeding race. Professor Willis seems to us to have very felicitously hit the mean between these opposite exaggerations, and we may assume his statement, (p. 34,) as about the true state of the case.

"That many of the Saxon churches were erected of stone, and on plans of great complexity, with crypts, triforia, clerestories, central towers, and other parts resembling in arrangement the Norman churches, can hardly be doubted, from the descriptions that have been preserved to us. But that in dimensions and decorations they at all equalled the churches of their successors is wholly improbable. That cotemporary writers should praise them as immeasurably lofty and spacious is natural, and in perfect accordance with the practice of all writers, who necessarily imagine the great works of their own age to be the greatest works possible, because they have never seen anything better or half so good. Perhaps the best testimony to their comparative

merit is given by Bishop Wolstan of Worcester. He, after the Conquest, had erected a new church there to replace the Saxon church which his predecessor, Oswald, had built (c. 980). It was on a different site, and when the new church was sufficiently advanced to be occupied by the monks, he ordered the old church, the work of the blessed Oswald, to be unroofed and pulled down. But Wolstan standing in the open air and looking on, could not restrain his tears at the sight, saying, 'We wretched people destroy the works of the saints, that we may get praise for ourselves. That age of happy men knew not how to construct pompous edifices, but they knew well how, under such roofs as they had, to sacrifice themselves to God, and to set a good example. We, alas! strive that we may pile up stones, neglecting the while the care of souls.' Whatever allowance may be made for the Saxon feelings of Wolstan, himself a Saxon Bishop among Normans, and therefore in all probability unfriendly to the new modes, yet the phraseology necessarily implies a strong and undeniable contrast between the Saxon and Norman practice and manner of building, and an apology for the inferiority of the former."

Much light we are convinced might be thrown on Saxon architecture by the study with this object of the Romanesque churches of Germany: some of them contemporaneous with the Saxon dynasty in England, and built in the land which first subdued and partly peopled our isle, and then received the light from the English missionaries. The Abbey-church of Laach for example, still retains its *atrium*.

In pp. 47 and 48 a curious architectural fact is described which affords strong presumptive evidence that, had the Third-Pointed alterations been carried out in the transepts, their eastern aisles would have been destroyed; so ruthless was the spirit of alteration in those days, and so little reverence comparatively was displayed in the works of the best men:—for it must not be forgotten that the eastern aisles of transepts were intended for chapels. The Romanesque cathedral possessed moreover, or it was intended that it should have possessed, huge western towers whose foundations were laid bare in the course of last year; such also was the case at Gloucester cathedral, and also we have been informed at S. Alban's Abbey. Destructions like these cannot be considered in any other light than as barbarous.

The description of the west window of the cathedral, (p. 64,) is striking, and it becomes more interesting when we reflect that this window was the very incunabula of Third-Pointed, having been part of Bishop Edyngdon's work.

"The design of the west window is singularly simple, reducing itself to the merest stone-grating. Divided into three great vertical compartments by principal monials, each of these is again split into three by secondary monials. Seven transoms divide the space into eight horizontal compartments. But the door in the centre and the arch-heads of the lights disturb the regularity of those at the top and bottom of the window. The window sill coincides with the second transom from the bottom, consequently we have panels below it and lights above it; then we find four rows of nine lights each, all alike, and above these the arch-head, which can scarcely be said to be filled with tracery, so completely does the grating-like character pervade it. In fact, in the central group of lights the grating extends to the very top, as well as in the middle of each great lateral division, the only attempt at curvilinear

* Malm. de Gest. Pont. lib. iv. p. 280.

tracery being the filling up of the two side subordinate compartments of each great lateral division; and this, as it happens to coincide with the similar parts of Wykeham's aisle and clerestory windows, has been thought by some writers enough to identify the two as the works of the same person."

In pp. 67 and 68, Professor Willis compares the naves of Canterbury and Winchester.

"The general arrangement of the two compositions will be found the same. But the pier-arch mouldings of the former (Canterbury) are much lighter and the piers more slender than of the latter. This is due to the different construction, the one having been completely rebuilt, the other being a mere casing of or refacing of a heavy Norman structure. So also the balcony of Winchester does not appear at Canterbury, and the panelling of the combined triforium and clerestory above, which in the former is set back in the middle and enriched with a frame of mouldings, in the latter is all in one place, because in the first case a thick Norman wall was to be dealt with and disguised."

But the pattern of the tracery is the same in both examples, only that the Canterbury transom is higher in proportion. Also in both the opening of the triforium is pierced through the panel.

"The side-aisle windows of Winchester are exactly the same as the clerestory windows. But in Canterbury the side-aisle windows differ totally from the clerestory windows, and the latter are the same as at Winchester."

These works at Winchester (*i.e.* Wykeham's portion,) commenced in 1394, those at Canterbury in 1380; but the latter being a complete rebuilding, was a more extensive operation.

"By this time the Canterbury nave must have been carried up to the pier-arches, and as their clerestory was changed to a pattern resembling that of Winchester, while Winchester remained the same in side-aisles and clerestory, it is fair to consider that the first is copied from the last."

The work is illustrated with numerous wood-cuts of great beauty, designed by Mr. Delamotte, and engraved by Mr. Heaviside, among which we would mention the one in p. 66, for the singular fidelity with which it represents the different effect of stone and timber placed in juxtaposition. There is an interesting collection of mouldings given from various parts of the cathedral, and its history is developed in a block-plan, indicating the successive epochs of the work, and the changes in the form of the buildings by a variety of shadings and colours.

We trust that we may have to welcome the third volume of the series, that devoted to York Minster, with no longer delay than may be necessary towards perfecting an undertaking of such deep and minute research.

MR. COCKERELL ON WILLIAM OF WYKEHAM.

The Architectural Works of William of Wykeham. By C. R. COCKERELL, Esq., Professor of Architecture in the Royal Academy. Pp. 46. (From the Proceedings of the Annual Meeting of the Archæological Institute of Great Britain and Ireland, at Winchester, September, 1845.)

MR. COCKERELL has supplied to the volume of Transactions of the Archæological Institute an interesting article on William of Wykeham. Next to the investigation of the details and history of some great pile, such as the religious corporations of the Middle Ages have handed down to us, and indeed often of equal value with it, is a concise description of the life and works of a great architect who had a hand in effecting one of those changes of style which have been turning-points in the history of the arts; and when the attempt is carried beyond a mere biography that might have been compiled out of the usual sources of information, and pains are taken to trace out the original plans of the buildings he erected, and to lay them clearly before the eye, and when further it is endeavoured to investigate those rules of construction on which it is asserted that these buildings were erected, we feel doubly grateful. Of course we ourselves owe something to the subject, as we have our own views as to the rise, progress, and decay of Christian architecture, and above all respecting that kind of it which it behoves us now to cultivate: we cannot look at William of Wykeham with the reverence with which we should regard the inventor of the pointed arch, or the designer of Cologne cathedral. He was born when England was rarely prosperous, when her architecture was at its greatest perfection: and without intending in the slightest degree to draw any parallel between things so different, or to assume the connexion between them, we think that he gave the first impulse to the degradation of his art, and we know that the times that followed him were unequalled in misery and national crime, except it be by those which after a brief interval succeeded. None however who has heard of the educational establishments of this great man can fail, if he have a particle of good feeling, to estimate them as of far greater weight than any defects in his taste that may afterwards have been developed to an extent he could not have foreseen, and may have led to the downfall of art;—defects of taste too which occur in buildings to which he devoted such care and such princely revenues. A nation's gratitude is well due to him, and we had been better pleased that a list of the saints and worthies of the English Church, which some years back was announced, and which we had hoped might have afforded a good and satisfactory ecclesiastical history of our country previous to the Reformation, should have concluded with such names as William of Wykeham, and the Lady Margaret, than that an architectural society since founded should have taken his name as the symbol of their association.

Born in 1323, introduced at court twenty-three years later, in twenty-one years he passed through various degrees of promotion to Lord Chancellor and Bishop of Winchester. He may have had a hand in completing the noble chapel of S. Stephen, at Westminster, and building the Round Tower at Windsor, which Mr. Cockerell shows clearly enough to have been the *Tabula Rotunda* mentioned by Walsingham. From 1356 he appears to have had the charge of the works at Windsor; from 1367 to 71 his duties as Chancellor and Bishop of Winchester appear to have absorbed his attention.* From 1391 to 96 he was employed on his colleges, and after 1394 he undertook his great works at his cathedral. Concerning the conclusion of these latter works after his death in 1404, we have a long and interesting extract from his will relating to the building, and to the glass with which the south side of his new works was to be adorned. We wish we could find room to follow out the parallel Mr. Cockerell draws between the ground-plans of Windsor Castle and of Wykeham's two colleges, for the purpose of displaying his merits in contriving his plans: a matter which we the more regret, because the differences of opinion we feel bound to express with his biographer on Wykeham's merits as to the arts of Christian design, extends not to those excellencies, which Mr. Cockerell so well appreciates in his general arrangement; and no one who has seen New College, and fancied what its buildings originally were, and observed what its chapel and cloister are still, can have failed to be deeply impressed with the feeling and the beauty of constructions so appropriate to the designer's intentions.†

There is one respect in which we are unable to follow our biographer in his praise of Wykeham, and that concerns the mode in which he packed several buildings of common import to his colleges in one range, and under one roof. No doubt this is consistent with modern practice, and in this respect Mr. Barry's Houses of Parliament more than justify the parallel Mr. Cockerell has drawn between him and Wykeham; but we hold it to be a better principle, that each portion of the structure should be distinct from the rest, and show forth its proper use;

* We must leave Lord Campbell and Mr. Cockerell to fight out their very pretty dispute concerning architectural chancellors. Certainly the latter is not deficient either in good reasons or in sharp words: he might have spared the taunting comparison which he seems to draw between the duration of Wykeham's chancellorship and that of his adversary, and the other pliant allusions with which he winds up the note in which this question of legal and architectural propriety is discussed. A few pages further he gives an important testimony, if it be well weighed, to Wykeham's business-like habits. After noticing that he must have spent half a million of modern money on his own constructions, he continues, "The exact calculation of means to ends must have been one of the great sources of his credit with the king, and the public. The completeness of all works undertaken by him, is a very remarkable trait of his character, as indeed generally may be said of that of his countrymen also, especially as contrasted with our generous and tasteful neighbours on the continent, whose designs, more particularly ecclesiastical, unquestionably more magnificent than our own, yet are subject ever to the reproach 'this man began to build, but was not able to finish.'" However just his defence of the chancellor, such testimony as this proves more for Wykeham's greatness than the reiterated skirmish with Lord Campbell.

† One thing we must take leave to note in these days of the worship of brick and mortar, when the vulgar conceive that no college or hospital can be established, or any other great institution formed, without a big house to place it in. Wykeham's colleges were in activity twenty years before his colleges were built. He had grasped the great idea of twin educational establishments mutually feeding one another, and he worked upon it at once. The buildings in which they should be permanently housed, were to be the proofs that his designs had succeeded, and were matured, not as in these days means of advertising, or props to support inefficient men in the conduct of sickly institutions: for his dependence was on the heart, not on the shell.

and we must again express our obligations to Mr. Pugin for broadly laying down this principle. We think therefore that the hall, in some degree rivalling the chapel in effect,* and still more the school-room packed under the hall, (a refectory, as Mr. Cockerell most properly calls it,) and, worse still, the cellar, the buttery, the bursary, the audit-room and library, upon several floors above one another, are not consistent with correct taste. Convenience must of course be consulted; this done, the buildings should as much as possible be distinct, and show each its meaning: the habitations of the brotherhood should be exceeded in magnificence by those appropriated to the heads of the institution; these again by the buildings of common interest, and the chapel in height and grandeur surpassing them all, in the same degree that the worship of God and His glory should surpass not only all selfish interests, but also all notions of common concernment, and of worldly government.

Differing however as we do from Mr. Cockerell in this respect, we should be doing him injustice were we not to acknowledge the pleasure we have received from his very clear description of the details of these buildings; and though when expressing most properly and feelingly his annoyance at the "new wine which has been placed in old bottles,"—by the deplorable mistakes of Wyatt and Reynolds in New College chapel, and by the removal of a hammer-beam roof, which after the example of All Souls Chapel, he is disposed to think was formerly there,—he cannot refrain from some allusions to "putting old wine into new bottles," (which by the way we never heard could do any harm at all, nor did we think that old wine was objected to by any but a teetotaller,) that has been committed by the frequent erection of Norman and Pointed churches of late; we must forgive such symptoms of his older nature peeping out, for the sake of illustrations, deserving the warmest thanks of all who value the religious architecture of England.

In a few pages at the end he shortly sums up the merits of Wykeham's works in language with which we generally agree: though much of his praise we should extend to Pointed architecture generally, and we are unable to follow him through some statements which show his well-known preference for the Classical styles. We cannot forbear to quote a portion of a long passage on the appropriateness of the ornaments in the colleges.

"At the entrance of the hall and kitchen, the recreating psalter and bagpipe are affixed: over the kitchen window is Excess, a head vomiting; and opposite is Frugality in the figure of a Bursar with his iron-bound money chest; over the master's windows are the pedagogue instructing, and a listless scholar, scarcely attentive to the book he holds in his hand. Elsewhere we recognize the soldier, the scholar, the clergyman, &c., as suggesting the various professions in which the inmates may occupy themselves in after life.

"The inept substitutions for these significant and appropriate ornaments, which we resign so often (in our imitative mania,) to the gross and uninformed carver, are not warranted by the example of Wykeham's works; they are

* It is fit that we should remember that Mr. Cockerell in another place notices with approbation the distinction Wykeham made between the windows of the refectory and the chapel; he observes that a modern architect would have desired uniformity. Wykeham knew better: we wish he had made the distinction still more obvious.

among the most palpable evidences of the insufficiency and inaptness of our mimicry of this style, in most instances in the present day; and they betray as great ignorance of the poetical mind and spirit of mediæval sculpture, as of the true principles of its architectural proportions."

Here we are most glad to join with Mr. Cockerell both in our homage to the mediæval architects who paid so much attention to the appropriateness and proper symbolism of by far the larger part of the ornaments of their buildings, and in censuring the neglect of such things in our own times, in which the march of civilization has rendered it difficult for the architect, employed probably at one time on buildings scattered throughout the whole of the land, to give proper attention to the finer touches of any: added to which, the contract-system of building, while it lasts, is sure to render a greater degree of care when it is bestowed utterly useless. When shall we learn that along with more of architectural display a different and more liberal mode of managing those employed is appropriate when building a church or a college from what may be not unsuitable to a boundary wall or a workhouse? Mr. Cockerell, we are glad to see, acknowledges that the faults he blames are not universal, and we could, were it proper, mention several instances which are by no means open to censure.

We have only now to notice a portion of this paper of several pages in great measure distinct from the rest, in which certain theories are propounded as to the internal proportions of churches, and the different heights of their interiors and exteriors. They appear to be based in the first instance on observations by the late Mr. Kerrich, who in the nineteenth volume of the *Archæologia*, p. 353, gives nineteen examples of churches, whose ground-plan in extreme length and breadth agrees with the length and breadth of the *Vesica piscis* constructed according to the first proposition of Euclid, that is to say, very nearly in the proportion of 7 to 4. Among these examples are the Lateran, S. Peter's, and S. Paul's, at Rome; Bath abbey, Croyland abbey, Hereford cathedral, old Lincoln cathedral, S. George's, Windsor, S. Peter's crypt at Oxford. This rule and another, by which the heights of different parts are made to bear the same proportion to certain breadths of the ground-plan as the perpendicular from the apex of an equilateral triangle to the base, are stated to be founded on certain rules laid down by Vitruvius, and handed down by tradition through builders, and revived or at least enlarged upon by the commentators on Vitruvius, who lived shortly before and after the commencement of the sixteenth century. Of all these authorities, we have been able to refer only to Vitruvius, and we are bound to say that it requires a very considerable stretch of the imagination to follow out Mr. Cockerell's deductions. So far as we are able to judge, the proportions of the human figure and certain notions with respect to numbers, to which Vitruvius refers, were not intended to supply rules for the laying out of the ground-plan and proportions of the whole of the building, which, once determined with truth and certainty, would always be fixed for all styles; but merely to give data for the guidance of the architect in the minor ornaments of the classic styles, and in fitting the proportions of the different parts to the whole;—a subject of great importance no doubt in every

style of architecture, although purely technical, and of far more moment in the Classic styles than in any other : since all that wanders from the Grecian type, otherwise than has been admitted by the great architects who have flourished during the last three centuries, is treated by the great authorities of taste, the "competent persons," as mere ignorant barbarism. Certain relations of the parts of a building to one another must in fact exist ; we deny that they have been exactly ascertained. They must be rather, we conceive, of the nature of limits defining merely what on either side of excess or diminution would be a monstrosity : as for instance that a church should not be twenty times as long as it is broad, or the transepts,—in the Western Church—so long as the church. The relations can only be in the nature of direct arithmetical proportion, when some conditions of the building, already arbitrarily laid down, bring such a proportion along with them. This will often be the case ; and we are inclined to think that the proportion of 7 to 4, for the lengths of the church and transepts, on which one of his rules is based, is in many cases nothing but a consequence of the proportion of 2 to 1 for the breadth of the nave and aisles. Taking for instance each severey as 1, and supposing them equal to the breadth of the aisles, the length of transept must for a church of moderate size be 8 ; for 6 seems too short, and 10 would probably be thought too long. If the choir and nave be each of six severeys, and they cannot be much less, the whole length must be 14 ; (we have assumed a centre tower, dividing choir and nave ;) and whether it were designed at first to be somewhat shorter or longer, we conceive that this number joined with 8 for the length of the transepts, would be found to satisfy the eye best. If our reasoning has been followed, it will be seen that the proportion of 7 to 4 flows from no exalted symbolism, or inflexible rules of design, but simply from the geometrical circumstances of the case, which do not admit of a different arrangement of numbers without an unpleasing effect. Of course, if the church be much longer, the transepts also may properly be lengthened ; and then we either fall from the same reasons into a ratio nearly the same as that with which we are dealing, or we come to churches, concerning which Mr. Cockerell himself confesses that his rules are utterly at fault. Our readers must pardon us if they have not been able to follow the foregoing reasoning : such things are not easily explained without figures. We have only been dealing with a part of Mr. Cockerell's rules,—the first and second. Something of the same kind of reasoning however we think may be applied to the third also, which relates to the proportion of height and breadth.

We cannot part company, however, from these rules without saying how much, in the enunciation, development, and proof of them, we miss the clearness of Professor Willis. There is an indefiniteness in the statement of them, as well as in the arguments on which they seem to rest, which fatigues the mind, and either drives it from very weariness away from the subject, or disposes it to accept what is not certainly, but possibly may be, proved. There is also a false print, at the very threshold of the investigation of 102° for 120° which would certainly trip up all who do not detect it. The illustrations too, when

minutely examined, vary considerably from what they ought to be: and except in the proportions of height and length of Winchester College chapel, and of length and breadth of New College chapel, we are at a loss to conceive how they help his theories at all. We make no charge against the larger plate of imaginary buildings, which of course does its work pretty well*; and the ground-plans he gives of the works of William of Wykeham, New College, Winchester College, Windsor, and Queenbro', are entirely satisfactory. On the whole we must express our obligations to Mr. Cockerell for this paper. We have no fear of the architecture we admire being scrutinized by those who will take the pains to understand it. We wish not for it blind admirers, who will not take notice of the defects with which it is sometimes deformed. We care not much what opinion they may form, as to the propriety of reviving it; since we are certain that this must follow from its being duly known: and, when persons with unfriendly prepossessions aid in the work, we have the assurance that their praise is genuine, and not recommended merely by our own blind partiality, and can afford to pass lightly over our differences.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE following members have been elected since the last Anniversary Meeting:—

HONORARY.

Dyce, W. Esq., A.R.A., Professor of the Theory of Fine Arts in King's College, London.

ORDINARY.

Blunt, Rev. W., M.A., Caius College; Kemerton, Tewkesbury.
 Featherstonhaugh, Rev. W., M.A., University College, Durham; Ovingham, Northumberland.
 Gresley, Rev. W., M.A., Christ Church, Oxford; S. Leonard's-on-Sea.
 Haigh, D. J., Esq.; Leeds.
 Major, J., Esq., M.A., Exeter College, Oxford; King's College, London.
 Pollen, Rev. G. B., M.A., Oxon; Little Bookham, Leatherhead.
 Venables, F. E., Esq.; Wooburn Mills, Beaconsfield.
 Wilkinson, Rev. H. J., M.A.; Alverthorpe, Wakefield.
 Wray, Rev. Cecil, M.A.; S. Martin's, Liverpool.

OXFORD ARCHITECTURAL SOCIETY.

THE first meeting in the Michaelmas term was held in the Society's Room, on Wednesday evening, the 4th of November, 1846: the Rev. the President in the Chair. The following new members were elected,—

H. R. Evans, Esq., Hampstead, London;
 T. E. Espin, Lincoln College;
 G. O. Pigott, Exeter College.

The President read the names of thirteen candidates who will be ballotted for at the next meeting, on the 18th of November, a list of

* It is curious to note the sort of building which is given in illustration: in the lower part of it a Pointed section of the interior of the nave corresponds with exterior of transepts of foreign Romanesque work, which as the building needs a spire slides insensibly into Pointed forms as it rises, until one arrives at an age and country utterly unsuitable to the lower part.

books, &c., purchased by the Society, and a long catalogue of presents. Among the latter were a number of rubbings of brasses presented by Messrs. Ladd, Thornton, Norris, Hake, &c.; a copy of Camden's *Britannia*, by Messrs. Adams and Bicknell, Exeter College; some interesting coloured drawings of various Saints, by Mr. Guy, of Lincoln College; a drawing of the altar vessels at S. Kea's, Cornwall, by Mr. Lingard, of Brazenose College; with several other drawings, &c., by Messrs. Walters, Norris, and Prichard.

The Rev. J. E. Millard, Honorary Secretary, read two letters relating to some of the presents. The first was from Mr. Lingard giving a highly interesting account of the holy vessels at S. Kea's, and the second from Messrs. Adams and Bicknell, the donors of Camden's *Britannia*, expressing a regret that heraldry, genealogy, &c., were not more prominent among the studies of the Society.

Mr. Millard then read the report of the Committee. It stated that the Rev. C. P. Chretien having resigned the office of Secretary, Mr. Wayte, of Trinity College, had been elected in his room, and that Mr. Mozley, of Magdalene College, and Mr. Lowe, of Lincoln College, had been elected into two vacancies in the Committee. In the place of those gentlemen who in the present term go out of the Committee by rotation, the Committee propose the following names; in opposition to which it is in the power of any member to propose a new list, formed in accordance with the rules, between this and the next meeting.

The Ven. the Archdeacon of Oxford, B.D.
Rev. J. H. Wynne, All Souls College, B.C.L.
Rev. H. P. Guillelmard, Trinity College, B.D.

Rev. W. B. Heathcote, New College, B.C.L.
Hon. G. F. Boyle, Christ Church.

The Report of the sub-committee for conducting the restoration of Dorchester abbey-church, mentioned that the great east window was now in course of restoration from Mr. Butterfield's design; that the present low roof of the sacarium was about to be replaced by an excellent open one; and that the example of raising terminal subscriptions in particular Colleges for the restoration of particular parts, which was set by some members of Oriel, had been followed by members of Exeter and Trinity Colleges.

Mr. E. A. Freeman, of Trinity College, then read a paper of very great interest and research "On the history of Geometrical window-tracery," illustrated by a large collection of drawings and engravings.

The paper gave rise to some valuable remarks from Mr. Rusken, of Christ Church, Mr. Jones, of Queen's, and Mr. George Gilbert Scott, after which the meeting, which was numerously attended, dispersed.

A MEETING was holden in the Society's Room, Holywell, on Wednesday Evening, the 18th November, at which the following new members were admitted:—

The Very Rev. the Dean of Chichester.
Rev. W. J. Butler, M.A., Trinity College,
Cambridge.
G. W. Watson, Merton College.
Rev. T. Cornthwaite, M.A., Walthamstow.
E. H. Knowles, M.A., Queen's College.
J. F. Russell, Wadham College.

R. G. Thomas, Christ Church.
P. A. George, Trinity College.
F. M. Spilsbury, Trinity College.
F. W. Foster, Trinity College.
The Hon. J. B. Forbes, Oriel College.
J. W. Burgon, B.A., Oriel College.
Charles Snell, Trinity College.

The Chairman, (Rev. J. Ley, Exeter College,) read a list of presents to, and purchases by, the Society.

The Rev. J. E. Millard, Honorary Secretary, read the Report of the Committee, which called attention to the Meeting for the election of Officers, &c., which is to take place on Wednesday next, the 25th November, and to the method of proceeding on that occasion. It also called for the aid of members in completing the Catalogue of Rubbings of Brasses. The Report respecting Dorchester abbey-church, stated that the works were proceeding favourably. Two images, (SS. Peter and Paul,) intended for the canopies of the sedilia, were exhibited.

Mr. G. W. Cox, of Trinity College, then read a paper on Church Plate, and the general employment of metal in Churches.

Mr. Jones, of Queen's College, exhibited a drawing of the proposed restoration of the choir-screen at S. David's cathedral, as designed by Mr. Butterfield.

The Meeting then dissolved.

REVIEWS.

Architectural Illustrations of Skelton Church, Yorkshire, by EVAN CHRISTIAN, Architect. Accompanied by a brief descriptive account of the building. London: G. Bell, 1846. Folio, 17 plates.

THE careful publication of the existing remains of former days is a useful and improving occupation for young architects, and when undertaken in a right spirit deserves our commendation. Such a church as All Saints, Skelton, most amply deserves being put upon record, both for its own very great though imperfect beauties, and as a link in the chain of Ecclesiological History. Our readers will probably have heard of it as a very beautiful specimen of the First-Pointed style, but in all probability they will not, (unless they have seen it,) have realized its exceeding littleness. Consisting as it does of chancel and two chantries, nave and aisles, it only measures internally 44 ft. 2 in. by 32 ft. 8 in., the whole being spanned by one roof. The details are very rich and very beautiful, and severely First-Pointed.

We repeat that such a church amply deserves publication, both as an architectural curiosity, and as containing merits and features which, in the hands of inventive and original architects, may be of service to them in the future perfecting of Christian architecture. This, judging from what he says in the commencement of the work, is Mr. Christian's object in bringing this description of Skelton church before the public. If however, which we most sincerely hope may not be the case, these drawings lead to the tasteless and senseless repetition of copies of it, we shall say that he has undesignedly put that forth which, we fear, will prove very hurtful to the cause of ecclesiology. We cannot conceive that a literal copy of Skelton, its dimensions and richness of detail being both preserved, would ever be made excepting

church of the second class. The Temple church moreover was once conventual (using the word in its largest sense), and of such a gem as this any city in Europe might be proud. Nor should the noble Middle-Pointed crypt of the Collegiate Royal chapel of S. Stephen be forgotten with its bold, grand groining, and the rich, adjacent Third-Pointed cloisters, with their small apsidal chapel; and S. Stephen's chapel itself *might* now have been reappearing. So much for conventual churches, of which we have comparatively so few remaining in England. In addition to these, London and its environs might, before the suppression, have boasted of the churches of S. Martin's and Bermondsey abbeys, of the Benedictine nunnery of Cripplegate, the Augustinian house of Bermondsey, of the Carthusians, the Knights Hospitalers, the White Friars, the Black Friars, the Grey Friars, the Crutched Friars, of the college of Christ church, Newgate Street. With all these, with its numerous parish churches and chapels, and Old S. Paul's towering far above every other building, with its wooden spire loftier than Sarum, and its vista of 700 feet, mediæval London must have been a lovely city.

In ancient parish churches, London is not so rich, and all that survive are Third-Pointed, which at all events proved that in the corrupt fifteenth century, religion was not dead in the capital. The finest is S. Margaret's, Westminster, a large late Third-Pointed church, now dreadfully misused. S. Giles', Cripplegate, is of very large dimensions, but it is miserably modernized; for example, the aisles are roofed with a series of sky lights. S. Andrew's Undershaft, which retains its ancient roof, has a stately appearance, and is remarkable for post-reformational mural paintings of the Apostles. Near it stands the famous church of S. Catherine Cree, nearly in the state in which Archbishop Laud left it (always excepting the central pulpit). The windows are debased copies of Third-Pointed. S. Olave's, Hart Street, is a small church, but retaining its original roof. All Hallows-Barking, moreover, near the Tower, is a large church with several brasses. In the Tower stands S. Peter's ad Vincula, small and of a very inferior character. And Lambeth parish church, now miserably despoiled, belongs to the Third age. S. Mary's, Aldermary, with its stately tower, is Wren's *one* Pointed church, and may be considered the last entire Pointed church of the old tradition. We say entire, for Warwick nave is later. There is another Third-Pointed tower by Wren, in the City, of even grander outline, that of S. Michael's, Cornhill. The body of this church is Italian, but of a really religious character. It has a perfectly developed clerestory. Wren's churches should be studied by the London ecclesiologist, who finds time hang heavy on his hands. They are curious manifestations, and prove in our opinion that their author might in happier days have been a great Christian architect. We should not forget to state that the existing ancient churches of London are devoid of any chancel-arch or distinction of roof.

To come to another class of places of worship, London still boasts of four remarkable private chapels, and what is not a little curious, each a striking specimen of a different age of Christian architecture.

The first is that solemn Romanesque remnant, the desecrated private chapel in the White Tower, with its miniature apse and circumambient aisle, and dark triforium. The second, of the First-Pointed age, is the private chapel of Lambeth Palace, which though fearfully modernized, yet bears all the marks of its origin, with its eastern window of five lancets, and its mutilated but still very rich west door. The third and most perfect is S. Etheldreda's chapel in Ely Place, formerly the private chapel of the Bishop of Ely's Palace, an exquisite specimen of Middle-Pointed. Fourth, comes the chapel of the ancient Savoy palace, a Third-Pointed building. Its curious and elaborate wooden roof, with its emblems secular and religious, has lately been polychromatized, and we need not say successfully, by Mr. Willement. This chapel formerly boasted of an elaborate reredos, of which some fragments still remain oppressed by cinquecento monuments. In the recent restoration nothing was done to move these or restore the east end to its old condition, but immediately over the altar were placed inscription-niches traves-tying the ancient reredos.

So much for churches.—We will not treat of such remains as S. John's Gate, Clerkenwell, &c., still less so of Westminster Hall with its wonderful roof. We have said enough to show that London still contains work for the ecclesiologist if he chose to avail himself of his opportunities,

A short journey of ten miles to the north-east will bring him to Waltham Cross, (an Eleanor one) and to Waltham abbey, that huge Romanesque nave of a glorious abbey-church, while about twenty miles of railway will on the one hand, land him at Slough, within a walk of Eton and S. George's chapels, or with greater fruit taken in another direction will bring him near S. Michael's church, S. Alban's, an ante-Norman structure, and S. Alban's abbey, one of the most stately, as it is the longest church, in England.

What ecclesiologist then need repine that his lot is cast in London, until he shall have thoroughly made himself master of all these precious remains of mediæval Christian art? Let us in conclusion express a hope that the present scarcity may be the prelude of future abundance, that the wealth of this Great City may hereafter be cast in greater measure into the treasury of the Holy Church, and the London of days to come be as rich in proportion to her size in the creations of revived Christian art, as in her youth she was in churches of the olden time, and then happy will she be in her end,—for to her end she must arrive.

COMPARATIVE TABLE OF THE ARCHITECTURAL STYLES OF THE CATHEDRALS OF FRANCE.

WE need not, we trust, apologize to our readers for the insertion of the following extremely interesting tabular view of the various cathedrals of France, extracted from "Les Cathédrales de France, par M. l'Abbé J. J. Bourassé, Chanoine honoraire de Nevers; Tours, 1843.—1 vol. in 8vo.—a work which we recommend to such of our readers as are desirous of acquiring a general knowledge of foreign ecclesiology. We have strongly felt the absolute necessity of such statistical knowledge for the developement of our favourite science. With this sentiment we have undertaken the department of Ecclesiological Notes (which need not be confined to England), and we have given, *e. g.*, the description which we did of some Spanish cathedrals. We propose for the future frequently giving descriptions accompanied by ground-plans of remarkable churches chiefly abroad, whether they are still standing, or destroyed and only existing in documents. Their ritual features will not be overlooked. In the present instance, we have too good an opinion of the education of our readers to think it necessary to take the trouble of translating the table. It must be remarked that it unfortunately only contains those churches which are actually the seats of Bishops in the present day, so that many noble cathedrals, as for instance, Noyon, Vienne, and Auxerre, are omitted.

<i>Cathédrales.</i>	<i>Style romano- byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissanc.</i>	<i>Moderne.</i>
ACEN	.. L'abside, les trois chapel- les du ché- vet, les trois piliers du transept. (3 ^e époque).	.. ..	.. ..	Deux travées de la nef.		
AIR	.. Deux chapel- les adossées au sanctu- aire, piliers et grandes arcades du transept.	.. ..	.. ..	.. ..	.. ..	Le chœur et les abs collatérales.
AIX	.. Nef collaté- rale.	.. ..	Nef princi- pale.	Tour et clo- cher.	.. ..	Nef collaté- rale.
AJACCIO	.. ..	.. ..	.. ..	.. ..	Toute l'église est de la renaissance italienne.	
ALBI	.. ..	Ensemble de l'église.	Portail laté- ral.	Jubé et en- ceinte du chœur.	.. ..
ALGER	.. ..	.. ..	.. ..	.. ..	.. ..	Architecture arabe; in- fluence by- zantine.
AMIENS	.. ..	Ensemble de l'église.	.. ..	Partie supé- rieure des tours.	Flèche cen- trale.	

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
ANGERS ..	Partie inférieure des murailles du XI ^e siècle. Tout le reste est de transition.					
ANGOULEME ..	Portail, couple et piliers de style byzantin.	.. ..	Bas-côtés du chœur.	.. ..	.. ..	Voûtes du chœur et de la nef.
ARRAS ..	.. ..	.. ..	.. ..	.. ..	.. ..	L'église entière.
AUCH ..	.. ..	.. ..	.. ..	.. ..	Le corps de l'église.	Portail principal.
AUTUN ..	Ensemble de l'époque de transition.	.. ..	.. ..	Chapelles accessoires. Flèche.	.. ..	.. ..
AVIGNON ..	Portail de la fin du XI ^e siècle ou du commencement du XII ^e . Partie de la nef.	.. ..	.. ..	.. ..	.. ..	Chœur et dôme.
BAYUX ..	Partie inférieure de la nef, XI ^e siècle. Portail méridional de transition	Chœur et abside.	Portail principal et transept.	Chapelles collatérales de la nef.	.. ..	Tour centrale.
BAYONNE ..	Chœur et abside, XII ^e siècle.	.. ..	Partie du clocher et les basses nefs; nef principale.	.. ..	Clocher.	.. ..
BEAUVAIS ..	Eglise de la Basse - Œuvre, style rom. - byz. primordial.	Le corps de la cathédrale.	.. ..	.. ..	Portails latéraux.	.. ..
BELLEY ..	Ancienne cathédrale.	.. ..	.. ..	.. ..	.. ..	Nouvelle cathédrale.
BESANCON ..	Corps de l'édifice, XI ^e siècle.	.. ..	.. ..	.. ..	.. ..	Partie inférieure de l'église.
BLOIS ..	.. ..	.. ..	.. ..	.. ..	.. ..	Ensemble de l'église.
BORDEAUX ..	Sept travées de la nef, commencement du XII ^e siècle.	Fenêtres au-dessus des arcades romanes.	Partie orientale de l'église.	Plusieurs voûtes de la nef.	.. ..	.. ..
BOURGES ..	Cryptes XII ^e siècle, ainsi que les deux portiques latéraux.	Nefs.	Voûtes de la nef principale; portail.	Tour de Beurre.	.. ..	.. ..
CANONS ..	Romano-byzantine en grande partie.	.. ..	.. ..	.. ..	.. ..	.. ..
CAMBRAI ..	.. ..	.. ..	.. ..	.. ..	.. ..	Le corps de l'église.
CARCASSONNE ..	.. ..	.. ..	Corps de l'édifice.	.. ..	.. ..	Chapelle à la partie inférieure de l'église.
CHALONS ..	Tour voisine du portail septentrional romano-byzantin secondaire.	Une partie de la nef et du chœur.	Trois chapelles de l'abside.	Chapelles accessoires.	Une chapelle très-ornée.	Portail principal.

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaires.</i>	<i>Style ogival tertiaires.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
CHARTRES ..	Cryptes et parties inférieures de l'église, XI ^e siècle.	Corps de l'édifice.	Parties accessoires.	Tour neuve.		
CLERMONT ..	.. .. .	Abside et chœur.	et Nefs.	Accessoires.		
COUTANCES	Quelques chapiteaux de la nef indiquent la fin du XII ^e s.	Chœur, abside et transept.	Chapelle de la Vierge ; chapelles collatérales.			
DIGNE ..	Ancienne cathédrale du XII ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	Nouvelle cathédrale fort insignifiante
DIJON ..	Narthex du XII ^e siècle.	Corps de l'édifice				
EVREUX ..	Arcades de la nef de l'époque romano-byzantine.	.. .. .	Parties supérieures de la nef.	Transept, chœur, abside et chapelles accessoires.	.. .. .	Portail principal.
FREJUS ...	Corps de l'édifice, fin du XI ^e siècle.	Tour et flèche.				
GAF ..	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	La masse principale.
GRENOBLE ..	Masse principale de la fin du XI ^e et du commencement du XII ^e siècle.	.. .. .	.. .. .	Portail latéral à droite.		
LANGRES ..	Du XII ^e siècle.	.. .. .	Fenêtres de l'extrémité de l'abside.	Chapelles accessoires.	.. .. .	Portail principal.
LIMOGES ..	Clocher du XII ^e siècle.	Partie supérieure de l'abside.	Voûtes et fenêtres.	.. .. .	Un jubé très-riche.	
LUÇON ..	Architecture très-mélangée.					
LYON ..	Fin de XII ^e siècle dans la masse.	Fenêtres supérieures du chœur.	.. .. .	Portail et tour	Chapelle de Charles de Bourbon.	
LE MANS ..	La nef du XI ^e siècle, c'est le romano-byzantin le plus grandiose et le plus pur. Portail latéral du XII ^e s.	Abside et chœur.				
MARSEILLE	Murs de l'abside à l'extérieur, XI ^e s.	.. .. .	.. .. .	.. .. .	.. .. .	Le corps de l'église.
MEAUX ..	Six arcades inférieures du chœur, XII ^e siècle.	Parties de la nef, voisines du transept.	Quelques parties du transept et des portails latéraux.	Le style ogival flamboyant est évident au portail principal et à quelques parties accessoires.		
MENDÈS ..	.. .. .	.. .. .	Parties assez considérables au chœur.	.. .. .	.. .. .	Le reste de l'église.
METZ ..	.. .. .	La nef à sa partie inférieure.	La nef à sa partie supérieure.	Le chœur, l'abside et le transept.	.. .. .	Portail.

<i>Cathédrales.</i>	<i>Style romano-byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
MONTAUBAN .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Le corps de l'église.
MONTPEL- [LIER]	Architecture peu caractérisée.	.. .. .	Quelques détails.	.. .. .	.. .. .	.. .. .
MOULINS .. .. .	.. .. .	.. .. .	.. .. .	Toute l'église	.. .. .	.. .. .
NANCY .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Toute l'église
NANTES	Parties extérieures de l'abside antérieures au X ^e siècle. Chœur et abside. XI ^e et XII ^e siècle.	.. .. .	.. .. .	La nef tout entière.	Partie supérieure des tours. Magnifique tombeau.	.. .. .
NEVERS	Crypte et chapelle de Ste-Julitte, XI ^e siècle.	Nef à peu près entière.	Chœur et trois chapelles absidales.	Chapelles latérales, tour magnifique.	.. .. .	.. .. .
NISMES	Partie de la tour du XI ^e siècle et une frise curieuse.	.. .. .	.. .. .	.. .. .	.. .. .	Corps de l'édifice.
ORLEANS .. .. .	.. .. .	Abside et parties voisines.	.. .. .	Corps de la nef et du frontispice, Depuis Henri IV. jusqu'à la fin du siècle dernier.	.. .. .	Porte latérale.
PAMIEERS .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Corps de l'édifice.
PARIS .. .. .	.. .. .	Le corps de l'édifice.	Plusieurs chapelles accessoires; enceinte du chœur.	.. .. .	.. .. .	Autour du sanctuaire, piliers déna- turés dans le style moderne.
PERIGUEUX	Quelques portions de l'ancienne église St. Etienne, antérieures au X ^e siècle. Le corps de l'édifice by- zantin.	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .
PERPIGNAN	Vieux Saint-Jean, XI ^e s.	.. .. .	Le corps de l'édifice.	Voûtes et dé- tails.	Chapelle du Portail. Dévot- Cru- cifix.	.. .. .
POITIERS	Partie supérieure de l'église, XII ^e siècle.	Parties inférieures de la nef.	Quelques dé- tails à l'in- térieur; por- tail principal.	.. .. .	.. .. .	Galleries à l'intérieur.
LE PUY	Le corps de l'édifice du XI ^e et XII ^e s.	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .
QUIMPER .. .. .	.. .. .	Abside et parties voisines.	.. .. .	Transept et nef.	.. .. .	.. .. .
REIMS .. .. .	.. .. .	Ensemble de l'église le plus mer- veilleux style du XIII ^e s.	.. .. .	.. .. .	.. .. .	.. .. .
RENNES .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Tout l'église.
ROCHELLE (la) .. .. .	.. .. .	.. .. .	.. .. .	Tour de St. Barthélémy.	.. .. .	Tout l'église.

<i>Cathédrales.</i>	<i>Style romann- byzantin.</i>	<i>Style ogival primitif.</i>	<i>Style ogival secondaire.</i>	<i>Style ogival tertiaire.</i>	<i>Renaissance.</i>	<i>Moderne.</i>
RODENS .. .. .	.. .. .	.. .. .	Premières travées du chœur, chapelles absidales.	Dernières travées du chœur, transept, une grande partie de la nef, jubé, tour.	Tribune et portall.	
ROUEN .. .. .	.. .. .	Corps de l'é-difice.	Chapelles accessoires.	Détails et portall principal.	Tombeaux dans la chapelle de la Ste-Vierge.	Jubé. Grande nef et collatéraux.
ST-BRIEUX .. .. .	.. .. .	Quelques parties au transept et à l'abside.	Partie supérieure de l'église.	.. .. .	.. .. .
ST-CLAUDE	Peu caracté- risé.	Sanctuaires.	.. .. .	.. .. .	.. .. .	Portall principal.
ST-DIE	La plus grande partie de la nef, XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .
ST-FLOUR .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .
SENES	Le corps de l'édifice est de la fin du XII ^e siècle et du commencement du XIII ^e.	.. .. .	Détails et accessoires assez nombreux.	L'église entière. Quelques chapelles et des détails d'ornementation.	.. .. .	Clocher central.
SENES	Quelques parties voisines du chœur, XI ^e siècle.	Le corps de l'édifice du commencement du XIII ^e siècle.	.. .. .	Trois arcades à l'entrée de la grande nef.	.. .. .
SOISSONS	Le corps de l'édifice, fin du XII ^e s.	Les parties supérieures de l'église.	.. .. .	.. .. .	.. .. .
STRASBOURG	Abside et chœur.	Portall et principales parties de la nef.	Parties secondaires.	Flèche, quelques accessoires, chaire, fonts baptismaux.	.. .. .
TARBES .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Corps de l'é-difice.
TOULOUSE .. .. .	.. .. .	Partie de la nef.	.. .. .	Portall.	.. .. .	Chœur.
TOURS	Quelques arcades à la base des deux tours.	abside, chœur et chapelles absidales.	Transept et deux travées de la nef.	La nef et les chapelles accessoires, portall.	Partie supérieure des tours.	
TROYES .. .. .	.. .. .	abside, chœur et chapelles absidales.	Transept et quelques piliers de la nef.	Nef et chapelles accessoires, portall principal.	.. .. .
TULLE	Le corps de l'église est du XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .
VALENCE	Le corps de l'église est du XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	Quelques parties accessoires.
VANNES .. .. .	.. .. .	.. .. .	.. .. .	Presque tout l'édifice.	Quelques parties secondaires.	
VERDUN	Quelques parties encore caractérisées du XI ^e siècle.	.. .. .	.. .. .	.. .. .	.. .. .	Toute l'église a été réparée au dernier siècle et gâtée.
VERSAILLES .. .. .	.. .. .	.. .. .	.. .. .	.. .. .	.. .. .	Tout l'église.
VIVIERS .. .. .	.. .. .	.. .. .	Le corps de l'église.	.. .. .	.. .. .

THE DEDICATIONS OF THE FRENCH CATHEDRALS IN THE
PRECEDING TABLE.

<i>Agen</i> Saint-Etienne.	<i>Mende</i> Notre-Dame.
<i>Aire</i> Saint-Jean-Baptiste.	<i>Metz</i> Saint-Etienne.
<i>Aix</i> Saint-Sauveur.	<i>Montauban</i> Notre-Dame.
<i>Ajaccio</i> Saint-Euphrase.	<i>Montpellier</i> Saint-Pierre.
<i>Albi</i> Sainte-Cécile.	<i>Moulins</i> Notre-Dame.
<i>Alger</i> Saint-Philippe.	
<i>Amiens</i> Notre-Dame.	<i>Nancy</i> Notre-Dame.
<i>Angers</i> Saint-Maurice.	<i>Nantes</i> Saint-Pierre.
<i>Angoulême</i> Saint-Pierre.	<i>Nevers</i> Saint-Cyr.
<i>Arras</i> Saint-Waast.	<i>Nîmes</i> Notre-Dame.
<i>Auch</i> Sainte-Marie.	
<i>Autun</i> Saint-Lazare.	<i>Orléans</i> Sainte-Croix.
<i>Avignon</i> Notre-Dame-des-Doms.	
	<i>Pamiers</i> Saint-Antonin.
<i>Bayeux</i> Notre-Dame.	<i>Paris</i> Notre-Dame.
<i>Bayonne</i> Notre-Dame.	<i>Périgueux</i> Saint-Front.
<i>Beauvais</i> Saint-Pierre.	<i>Perpignan</i> Saint-Jean.
<i>Belley</i> Saint-Jean-Baptiste.	<i>Poitiers</i> Saint-Pierre.
<i>Besançon</i> Saint-Jean.	<i>Le Puy</i> Notre-Dame.
<i>Blois</i> Saint-Louis.	
<i>Bordeaux</i> Saint-André.	<i>Quimper</i> Saint-Corentin.
<i>Bourges</i> Saint-Etienne.	
	<i>Reims</i> Notre-Dame.
<i>Cahors</i> Saint-Etienne.	<i>Rennes</i> Saint-Pierre.
<i>Cambrai</i> Notre-Dame.	<i>La Rochelle</i> Saint-Louis.
<i>Carcassonne</i> Saint-Michel.	<i>Rodez</i> Notre-Dame.
<i>Chalons</i> Saint-Etienne.	<i>Rozen</i> Notre-Dame.
<i>Chartres</i> Notre-Dame.	
<i>Clermont</i> Notre-Dame.	<i>Saint-Brieuc</i> Saint-Brieuc.
<i>Coutances</i> Notre-Dame.	<i>Saint-Claude</i> Saint-Pierre.
	<i>Saint-Dié</i> Saint-Dié.
<i>Digne</i> Notre-Dame.	<i>Saint-Flour</i> Saint-Flour.
<i>Dijon</i> Saint-Bénigne.	<i>Séz</i> Notre-Dame.
	<i>Sens</i> Saint-Etienne.
<i>Evreux</i> Notre-Dame.	<i>Soissons</i> Saint-Gervais.
	<i>Strasbourg</i> Notre-Dame.
<i>Fréjus</i> Notre-Dame.	
	<i>Tarbes</i> Notre-Dame.
<i>Gap</i> Notre-Dame.	<i>Toulouse</i> Saint-Etienne.
<i>Grenoble</i> Notre-Dame.	<i>Tours</i> Saint-Gatien.
	<i>Troyes</i> Saint-Pierre.
<i>Langres</i> Saint-Mammès.	<i>Tulle</i> Saint-Martin.
<i>Limoges</i> Saint-Etienne.	
<i>Lupon</i> Notre-Dame.	<i>Valence</i> Saint-Apollinaire.
<i>Lyon</i> Saint-Jean.	<i>Vannes</i> Saint-Pierre et Saint-Paul.
	<i>Verdun</i> Notre-Dame.
<i>Le Mans</i> Saint-Julien.	<i>Versailles</i> Saint-Louis.
<i>Marseille</i> Notre-Dame-La-Major.	<i>Viviers</i> Saint-Vincent.
<i>Meaux</i> Saint-Etienne.	

In our next number will be given a Table of the Dimensions of the principal Cathedrals, accurately reduced to English feet.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Secretaries have to announce that the Chairman of Committees has received a communication from M. de Salvandy, Minister of Public Instruction in France, informing him that the Comité Historique has placed a complete set of their valuable works at the disposal of the Society.

The following members have been elected since the anniversary meeting.

PATRON.

The Right Rev. the Lord Bishop of Jamaica.

ORDINARY MEMBERS.

George Andrew, Esq., Trinity College.
 Rev. E. H. Ballard, Wadham College, Oxford.
 Mr. James Burns, 17, Portman Street.
 Charles Cholmondeley, Esq., Balliol College, Oxford.
 Rev. T. M. Fallow, M.A., All Souls, S. Mary-le-Bone.
 E. A. Freeman, Esq., B.A., Fellow of Trinity College, Oxford.
 Rev. Charles Gaunt, M.A., Isfield, Sussex.
 Montagu Herbert Jenner, Esq., Chislehurst.
 William Charles Luard, Esq., 16, Upper Wimpole Street.
 Mr. Joseph Masters, 33, Aldersgate Street.
 C. W. Strickland, Esq., B.A., Trinity College; 113, Jermyn Street.
 Robert Tritton, Esq., London.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held on Wednesday, June 3rd, 1846, at the room in Holywell, the Rev. the Master of University in the chair,

The following gentlemen were elected Members:—

Rev. H. J. Bigge, M.A., University College.
 Randolph Payne, Magdalen Hall.
 M. A. Pierrepont, S. John's College.
 George Bampfild, Lincoln College.
 R. A. Hake, B.A., S. Edmund's Hall.
 E. R. Owen, Esq.
 W. J. Deane, Oriel College.

The names of some candidates to be balloted for at the next meeting were read, as well as the list of presents received since the last meeting, consisting of a model of the statue of Cardinal Wolsey, at Christ-church, presented by G. R. Portal, Christ-church; a coloured lithograph of the remains of a sepulchral chapel, presumed to be that of Abbat Wallingford, recently discovered built up in the wall of the south aisle of the abbey-church of S. Alban, presented by the S. Alban's Architectural Society; a Guide-sheet for the use of Visitors to the abbey-church of S. Alban's, presented by the Rev. C. Boutell, M.A., of Trinity college, the secretary of the S. Alban's Architectural Society; Illustrations of the Royal Hospital and Priory of S. Bartholomew, London, by W. A. Delamotte, Librarian to the Hospital, presented by W. G. Tupper, B.A., of Trinity college; casts of the friezes above the doorway of the south porch, Breedon church, Leicestershire, presented by F. Ottley, Oriel college; and a rubbing of a

brass belonging to Yetminster church, Dorsetshire, presented by Seton Rooke, Oriel college.

Mr. Millard, Hon. Sec., read some communications from Mr. Ottley and Mr. Rooke respecting the two last named presents. Mr. Ottley's consisted of the following extract from a letter of a gentleman who has been much occupied in the examination of the antiquities of Charnwood Forest :—

"A little westward of the present fabric" (of Breedon church), "Robert de Ferrarris, in 1144, founded an Augustine Priory, a member of that of Nostell, Yorkshire. The *parish*-church having become 'ruinated and decayed,' Mr. Francis Shirley, soon after the spoliation of the monasteries, obtained leave to use the priory-church, both as a burying place for his family, and a parish-church. The ancient friezes were therefore (most probably at that time,) transferred, either from the ancient parish-church or the ruins of the priory. The fragments are unquestionably of a very early age, certainly not later than the twelfth century. Nichols, in his Leicestershire, Vol. III., p. 688, very slightly mentions them, and gives etchings of *six*, but he does not hazard even a guess at their subjects. Of course it is difficult to make out the design of the whole frieze from mere fragments, but I do not think I am far from the truth in supposing, that the whole represented Creation and the Antediluvian World. I should add that Breedon Hill has been conjectured to have been the site of some Roman or Saxon temple; it may be that these ancient sculptures gave rise to this conjecture. I am very glad to hear that Mr. Ottley has taken casts of these interesting fragments, as this may lead to further inquiry and research."

Mr. Rooke's communication stated that the brass of which he had presented a rubbing belongs to Yetminster church, Dorsetshire, but is now lying loose in the rector's house at East Chelbro', two or three miles off.

"Its proper position in the church is not known, nor is the slab in which it was laid in existence; and this has been made an excuse for its not being restored, though of course it is none at all. It is however to be hoped that it will speedily be re-laid in a slab of Purbeck marble, and placed in a suitable part of the church. Two of the small scrolls are lost, but they have been supplied in the rubbing."

Mr. Patterson, the treasurer, mentioned that he had as a member of the Ecclesiological late Cambridge Camden Society, attended its late meeting in London, and had been most kindly and cordially received and welcomed as the Treasurer of the Oxford Architectural Society. The meeting would be glad to hear that a visit may be expected from several of the leading members of that Society at the approaching anniversary meeting of our own. This information was received with much approbation.

Mr. G. G. Scott, the architect, then exhibited some tracings of stained glass, from churches in Berkshire. After some observations upon them by the President, Mr. Parker remarked upon the usefulness of tracings of this kind, and recommended members to employ themselves during the vacations in procuring them. They were most valuable, both on account of their practical utility as models, and as being in so many cases likely to survive after the frail originals had perished.

The Rev. H. Addington then read a paper of very great interest on the antiquities of S. Alban's abbey; in the course of which he exhibited most elaborate *fac-similes* of a fresco-painting of the Crucifixion, and of a number of floor-tiles. He mentioned that a lithograph of these tiles (the style and arrangement of which is very peculiar) will shortly be published under the direction of the Rev. C. Boutell, Secretary of the S. Alban's Architectural Society, who was present at the meeting. There were also exhibited a drawing of a fresco, representing the Incredulity of S. Thomas, lately discovered by a lady; a rubbing of a very large brass in memory of Abbat Stoke, temp. 1451; and a curious palimpsest brass lent by the Rector of S. Alban's, one side of which represents an Abbat, the other a Lady. Mr. Addington alluded to the efforts of the S. Alban's Architectural Society in behalf of the beautiful church of S. Alban's, and expressed a hope that further discoveries would be made during some excavations contemplated by that Society.

The Master of University highly complimented Mr. Addington on the interesting paper with which he had favoured the meeting, and observed that the Oxford Architectural Society was much indebted to him for his past as well as his present services.

The Rev. C. Boutell remarked on the entire accuracy of Mr. Addington's statements respecting a church with which he (Mr. Boutell) was well acquainted. He added some observations on the engraving which he had presented, that of the sepulchral chapel of Richard de Wallingford, in S. Alban's abbey, in which very beautiful remains of polychrome have been discovered.

The Master of University made some suggestions as to the arrangement of floor-tiles, the effect of which is heightened by the intermixture of plain tiles among the enriched ones.

Mr. Boutell stated that such was the arrangement in many ancient churches. He added that the S. Alban's Architectural Society would gladly entertain any members of the Oxford Society at their next meeting, on June 17th.

Mr. Parker made some remarks upon the so-called Roman tiles at Colchester, which he believed were of much later date, in opposition to a view incidentally expressed in Mr. Addington's paper.

The meeting shortly after separated.

A MEETING was held in the Society's Rooms, Holywell, on Wednesday, 16th June, the Rev. the President in the Chair. The following members were elected:—

Maxwell Close, Christ Church.
Rev. W. Pigott, New College.
A. Tidman, Lincoln College.

The list of members to be balloted for at the next meeting was read. Among the presents was a drawing of a niche built into the wall at S. Bartholomew, Hyde, Winchester, from A. Walters, Esq., Cornmarket, accompanied by some remarks, which led to some discussion. Mr. Parker agreed with the donor in supposing the niche to be a part of some earlier building.

The Rev. G. S. Master read a paper on the Antiquities of Lewknor church, Oxfordshire. The Rev. Dr. Dean, the Incumbent, complimented Mr. Master on the accuracy of his paper, alluded to the careful restoration of the chancel, effected mainly by Mr. Johnson of Oxford, and acknowledged the assistance he had derived on several occasions from the advice of the Society. The peculiar character of Lewknor church led to a discussion as to the possibility of harmonizing a diminutive tower and nave with a chancel disproportionately large. Mr. Freeman mentioned several instances near Oxford and Cambridge of the chancel exceeding the nave in height. It was generally agreed that when the disproportion was excessive, the fault lay in the original structure, and did not admit of remedy. After some further remarks on the same subject, the meeting dissolved.

REVIEWS.

Second Annual Report of the Architectural Society of the Archdeaconry of Northampton.

THIS Society has published its Second Annual Report, read at the General Public Meeting, October 15, 1845, and with it a paper "on the probable form and device of the ancient seal of the Archdeaconry of Northampton, and on Ecclesiastical Seals in general," read by the Rev. Abner W. Brown, at Kettering, April 24, 1845. This paper is really a most interesting essay on ecclesiastical seals, containing a great deal of information lucidly and modestly arranged. It is also in general temperately and soundly argued out. We remark (p. 50), a side-blow at Durandus; and the writer, differing from the translators of Durandus, as to the origin and meaning of the *vesica piscis*, denies any symbolical character to this form. (p. 51.) Yet at the foot of the same page we read "It is a symbol, but not a Christian symbol": and the passage goes on to claim the pointed oval and the cone as "the mystic emblems of the idol Siva." The question surely is simply this. Was not this form adopted into general religious use in the hieratic period, when every thing had a meaning, and if so, what was its meaning? We must quarrel also with the following passage (p. 55): "Nor does De Bokyngham's [device] offer us the copy of a seal, emblematic of the archidiaconal office; but of a device—the Virgin and Child, with the ecclesiastic beneath in the attitude of worship—which, unless merely used as an historical fact, accurately to prove a date, is objectionable, and unsuitable to the Church of England." This is absurd. Why suppose that the Divine Child is not the object of De Bokyngham's adoration? It is quite clear according to Mr. Brown, that the Three Wise Men could not have been members of the Church of England. Had he seen them offering their worship to the Incarnate SON in His Blessed Mother's arms, he would doubtless have

considered it "unsuitable" and "objectionable." Mr. Brown argues that a new seal ought to be devised for the archdeaconry. We differ much from him, as to the principles on which it should be designed. He wishes it to be circular or rounded oval, with a standing figure of Nigellus, habited in the clerical costume of the eleventh or twelfth centuries, with emblems of the archidiaconal office, as the church and book, or any other like device. (p. 58). At the conclusion of the paper, the writer indulges in some very fanciful speculations about the *vesica piscis* form.

The Report contains lists of presents to the Society, of its officers and members and laws: and the minutes of the Annual Meeting, with the report, which was read by the Secretary, the Rev. G. A. Poole, and the abstract of papers by Mr. Abner Brown, and Mr. E. A. Freeman.

ECCLESIOLOGICAL NOTES.

S. Nicolas, East Kirkby, Lincolnshire.—A curious recess, probably an oblationarium, exists in this church in the north wall of the chancel. It is like a square sunk panel, with the lowest side projecting as a check and containing a basin, without drain, eight and a half inches in diameter. On the inner wall above this shelf, and below another shelf occupying about the middle of the panel, are three female half-figures each holding a ball in clasped hands, in bas-relief. Above the upper shelf are two trefoiled arch-heads. The whole is clogged with whitewash.

S. Peter, Chailey, Sussex.—Some time ago, in our *Few Words to Church-builders*, we quoted this church as an excellent model of a small First-Pointed building. It then consisted of chancel and nave; the former highly enriched, the latter much plainer, and a tower at the west end, crowned not with the common Sussex pyramidal head, but with an elongation of this into a very ill-looking extingisher spire. A north aisle has recently been added, and so far as the architect is concerned, it is quite in the old spirit. It has a very good pitch, and good open roof, being (in this case almost necessary) under a separate gable. The piers are massy and singular, and well worked. On the north it is lighted by plain lancets; on the east and west by an early geometrical window of two lights. Above these, near the apex of the roof is a small useless light, the only external blemish, except the absence of gable crosses, which we have to notice. Inside, the seating is bad; the passage being left between the wall and the seats; this is to accommodate a bench running round the aisle, after the ancient fashion. The latter is good in itself: but the arrangers should have remembered that, when this kind of seat was employed, no other was used. With the restoration of the chancel we are not pleased. There is no return to the stalls, and no rood-screen, though, from the absence of any chancel arch it is especially necessary. There is an apparatus for hot air, and two great altar-chairs in the usual and odious places. However, the jamb shafts, &c. have been well scraped. There is (it seems) a new font, but *without* a drain, and *with* a basin.

S. John, Southover, Lewes.—Our readers have probably heard, with equal disgust and horror, of the atrocities perpetrated by the Brighton Railway Company, in the construction of their branch line to Lewes. The rails run right through the old Priory church, the foundation of Gundreda de Warren,

daughter of the Conqueror. Her skeleton, and that of her husband, William de Warren, were disinterred, and the subsequent proceedings show, (what we have always asserted,) how worse than foolish is Antiquarianism, when undirected by the Church. A member of the Archæological Institute was present, and gave an account to that body—of what?—of the measurement to which the skeletons of the founders were exposed—of the chemical analysis to which the vessel containing the bowels, &c., of some benefactor was subjected—in short, of every thing which would most shock every feeling of reverence, we had almost said of decency. And now the remains of the founders, and many other bones, are exposed to public view in a pue in S. John's church; till they are consigned to the earth in a chapel, which it is proposed to build for them, (we are informed,) at the south east end. It has pleased the Rector to print and expose in the church a translation of his own of the beautiful epitaph on Gundreda, of which we gave an imitation in our Illustrations of Monumental Brasses. In so doing, he has made an egregious mistake. *O pie Pancreti*, says the Monk, *testis pietatis et æqui Te facit hæredem: tu clemens suscipe Matrem, &c.* That is, not *your* Mother, as the Rector amusingly terms it, but *the* Mother that, as the epitaph proceeds, lost her life in childbirth.

S. Botolph, Trunch, Norfolk.—This is a very fair specimen of a Norfolk village church, with an admixture of Middle and Third-Pointed character, and consisting of chancel, nave with aisles, western tower, a large porch on the south of the nave, and a smaller one on the south of the chancel, a feature not uncommon in this part of Norfolk. The material is almost entirely flint, for the most part rather rough, but in the clerestory more smooth and better finished. The tower is tall and tapering, without battlement, but having some flint panelling in the parapet; its buttresses are at the angles and on the west side is a Third-Pointed window, but no door. The roofs are leaded and there is no parapet. In the south of the nave appears in an angle the shaft of a benatura. The interior is striking and elegant, but the chief interest arises from the fine wood-work seen in the roof, the rood-screen, and more particularly in the singular canopy over the font. The windows of the aisles are of two lights, with tracery which may be called Middle-Pointed, but much advanced in the style. Those of the chantry are Third-Pointed, with depressed arches, of a character very common in this locality. In some are good fragments of stained glass. The nave has on each side an arcade of four pointed arches, springing from octagonal columns, with high bases. The tower arch is lofty, springing from circular half shafts with octagonal capitals. The tower and chancel are entirely Third-Pointed, the window of the latter have small shafts supporting their interior arches. In the chancel, the east, north-east, and south-east windows have all an extension of their sills; the eastern probably for a reredos, the south-east for a sedile; in the north-east are two projecting shelves on different levels, which may have served for credence and Easter sepulchre. The original wood stalls and desks remain in the church. The rood-loft screen is very beautiful, but very much resembling others which occur in Norfolk churches. It has three compartments on each side the door, each having crocketed ogee arches with finials, and above them a rich panelled cornice. The lower panels exhibit painted figures of the twelve Apostles, and above them is a band of vine leaves and grapes, with scrolls intermixed, bearing inscriptions. In the scrolls on the north side is this legend. "Orate. . . . omnium bnfactorm istius operis quod factum fuit Ano Dni millo qngitimo Vo. quom ppiciet DEUS." On the south side can be traced the words, "Gloria, laus, honor, virtus, potestas." The whole of the screen is richly coloured and gilt. The font has an octagonal bowl with panelling of varied

character on the different sides. The stem, also octagonal, is plain. The canopy is perhaps unique of its kind, and rises to some height, though the upper portion is of less elegant and vertical form than those of Ufford and Worlingworth, in Suffolk. It is octagonal in form, terminating in an ogee with rich finial, and is supported upon eight wooden shafts or legs, thus surrounding the font and forming a kind of baptistery. There are niches in the upper part which retain traces of painting; in one may be distinguished a representation of the crucifixion. The whole has remains of colour and gilding, and the shafts are sculptured with perpendicular bands of vine leaves, &c. Beneath the canopy is some fine groining with a pendant in the centre. The chancel-roof was reconstructed about twenty years since, and is not remarkable. That of the nave is a very fine open one of high pitch, the hammer beams having fine pierced spandrels and angel figures attached. Above the collar is also fine pierced tracery. There are some ancient open benches, the standards of which have poppy heads and are rather low. There is the print of a brass in form of a chalice, now destroyed. Another brass is of curious design, representing two scrolls with a heart, on which latter is inscribed, "Munda me Dne." There are no altar-rails, nor is there any tradition of there having ever been any.

We have to thank Mr. G. E. R. Gordon, for a notice of two round churches, respectively two and four miles, distant from Stockholm. To each of them naves and chancels have been added at a later date: the arches into the round parts being merely irregular openings, broken through the old walls and rudely wrought into a Pointed form. One of these churches has an ancient south porch opening into the round part. Its roof retains a great deal of colouring; the subjects represented being apparently death-bed scenes. Mr. Gordon promises notices of Upsala, and the remains of the eleventh and twelfth centuries at Wisby in Gothland.

NEW CHURCHES.

S. —, in the parish of Standon, Herts.—Individual munificence has erected a new church, which will ere long be consecrated, in the parish of Standon, near Ware. The architect is Mr. Salvin. The plan consists of a tolerably long chancel with a sacristy at right angles on the north side, a nave with a north aisle, under a lean-to roof joining the main roof, reaching not quite to the west end, and a close south porch. The bell-gable is at the east end of the nave. The style is intended for Middle-Pointed: we cannot however consider it very successfully carried out. The question of pitch is one whose theory we must at present consider ourselves as not having completely mastered. The equilateral triangle *dictum* can no longer, we should suppose, be esteemed as an invariable canon. We may however only conclude that there is some proportion between the pitch, and the shape and position of the east and west windows respectively. We believe that it is from this proportion being faulty, that the pitch of the roof does not in the present instance satisfy. It appears (an unusual fault we confess) too acute—too much First-Pointed in type. This gives the church, coupled with the bell-turret, a decidedly "Puginesque" air. We have

mentioned that the vestry is at right angles to the chancel. It is moreover at its west end, blocking up the east end of the aisle; (which has not a west window either). It is approached from the chancel by an enormous arch, meant likewise to contain the organ. The vestry door is in a projection at the south-east angle. There is also a Priest's door on the south side, which will, we fear, be devoted to the children. This is surmounted with an acutely gabled pediment ending in a huge crop. The window tracery cannot be praised. The west window, of three lights, is decidedly Flamboyant in its character. The east window on the contrary exhibits a mixture of Flamboyant and Geometrical tracery. The chancel windows are all of the same pattern, and exhibit the Flamboyant taint. The windows on the south side are two-light ones with a most strangely disproportioned and heavy quatrefoil in the head. The remaining one, and all in the aisle, are single lights with tracery in the head. This is a form of window well suited for a small church, but one which calls very strongly for irregularity in the position and (which is very important,) in the size of the windows. There is an unnecessary single light over the west window. The window mouldings are very poor, and coarsely worked. We have dwelt long on the windows, as we are every day more and more convinced of the necessity of a Theoria of Middle-Pointed tracery, and especially of its flowing variety. The ritual arrangements are altar-chairs and sacarium-rail, children in the chancel, no screen, a pulpit in the south-east angle of the nave, with a desk below looking north, and the easternmost seats facing the desk, the rest being properly placed, and the font opposite the south door. The material is Kentish rag, squared, we are sorry to say. After having dwelt at such length on the faults of the church, we cannot but express our satisfaction at its intention. The first step from the conventicle type in small churches was the solemn First-Pointed parallelogram, as at Littlemore and Roehampton; the second, the First-Pointed church, consisting of broad nave and developed chancel, as at Eastover. Attempts like the present at a one-aisled Middle-Pointed church are clearly a great further development. It is likewise a cheering sign to have to blame a church for too steep a pitch to its roof.

S. Matthew, Gosport.—This church, which holds about 800, without galleries, except one at the west end for the organ, and cost about £4,000, was consecrated May 6, 1846. Its plan is a chancel, with sacristy on its south side under a lean-to roof, nave, two aisles, and a south porch, with a turret in the angle formed by the west side of the porch and the aisle wall. The material is stone, hammer-dressed; the roofs are tiled; the pillars and arches of stone. The chancel is in length about one-third of the nave; inside it is arcaded in four arches, the two easternmost of which are pierced with lancets. The east window is an unequal triplet of lancets under a continuous hood; the shafts and mouldings of the triplet and arcade are poor, though of stone. The priest's door leads to the vestry: it is of height disproportionate to its breadth, and looks ugly; and one goes down by steps into the vestry. The seats are longitudinal; there is no rood-screen.

The altar is of light oak, substantial, but not of a table-like design, which is a mistake considering its material. The nave has a western equal couplet of lancets, under a quatrefoiled circle: a clerestory with six small plain lancets on each side, lancets at the ends of the aisles and westward of the turret, but small early Middle-Pointed windows in the side of the aisles of two lights, with a plain circle in the head, under a hood and without foliation. The seats are open throughout, with oblong bench-ends; their openings are inconveniently narrow. The organ gallery is supported on slim cast-iron pillars. The roof is open, of good pitch; the alternate trusses being of different design. The pillars are simple, alternately round and octagonal; and with the lofty clerestory give a general church-like effect, and redeem the building from anything like a common-place appearance. There is a west door which looks as—it is—a decided mistake in this building. The porch is deep, with a very acute roof and very low eaves. The effect is rather pretty than satisfactory, from want of thickness in the wall. The label has corbel-heads, very unmeaning and unreal, being meant for nobody, and being unsymbolical. The octagonal turret contains a bell and staircase. It sorely wants a capping. The church stands well, and with many faults the design is not uncreditable to the architect, whose name we did not learn.

S. —, Four Posts, Southampton.—This is quite a small church, of no pretension, scarcely challenging criticism. The style is unfortunately Romanesque. The building has nave and a pentagonal apse, with disengaged tower at the north-west corner of the nave and south porch. The general appearance is particularly stumpy: a defined chancel besides nave and apse being essential in an imitation of Romanesque. Nothing can look worse than an apse stuck immediately on to a nave; and the position of the tower aggravates the defect. The details affect prettiness, but are fairly executed. One can never help remarking however a miserable want of characteristic solidity in these pseudo-Romanesque churches. The windows are round-headed, of two orders externally, the inner edge being cut into a hollow chamfer. The buttresses, instead of being pilaster-strips, are a kind of transition into First-Pointed. The tower terminates in a quadrangular capping rising from four gables like *S. —, Sompting, Sussex*, and as is common in German Romanesque. This is rather audacious. The windows in it are unsuccessfully treated. All three stages on the west side are pierced: below these is the door, a large window of two lights above it, then a large bellry window with huge luffer boards, besides a small light in the gable. The west façade exhibits a west door below a round-headed triplet; above these is a wheel-window in the gable.

Seamen's church, S. Katherine's Dock.—A circular for this work is headed by a view of the design, which is by Mr. H. Roberts, F.S.A., architect. The church is not to be built with a very inadequate sum: it is to hold eight hundred persons, and all the sittings are to be free. The design is extremely poor: a vulgar attempt at First-Pointed. The view shows a gable elevation, with a large unequal triplet having

banded shafts, &c., and a multifoil circle above. Anyhow this is bad; for if it be a west end, it is wrong, and if it be an east end, there is no chancel whatever. Supposing it to be a west end, there is a low square tower with stone broach engaged in the west end of the north aisle. This is of the most commonplace design, having buttresses with edge shafts, arcadings and corbelings, put together without any harmony. There is not the least idea in the composition. The crop at the top of the spire is surmounted by a vane which represents a ship in full sail: a singularly vulgar thought. There appears to be a south aisle with flat lean-to roof, and a huge lancet in it; and beyond it a flat-roofed projection, containing a door and small window above. The whole is stale and insipid.

S. Bartholomew's, Nettlebed, is being rebuilt by Mr. Hakewill. The structure is composed of a chancel, nave, south aisle with porch, and the ancient tower retained of an elevated height at the west end of this aisle. We cannot praise this church. The north side of the chancel is crowded with three single lancets. At the east end of the aisle is an extraordinary rose window. The seats are of deal, the commonalty having square ends, and the quality, oak poppy-heads. The nave is too broad. The material is black brick with stone dressings. It is altogether an unsuccessful attempt at reproducing an old parish-church.

The fishermen of *Boulogne* are building a Pointed church of rather an early character in their quarter. It will be of large dimensions, and the execution is, we understand, creditable. They are commencing with the nave, leaving the chancel to be built hereafter, and we may suppose in a richer style. This would be an unexampled proceeding in England, but not so in France. Not far from Boulogne, Abbeville presents the magnificent Third-Pointed nave of *S. Wulfran's* abbey, with an insignificant choir added in the seventeenth century. And the cathedrals of *Strasburg* and *Nantes* consist of magnificent Pointed naves built on to the apses of the original Romanesque churches, which it was expected that a future age would supplant, as in the latter case either is in progress, or at all events was contemplated a few years back. The new cathedral of *Boulogne* is a completely Pagan affair, with trumpery decorations.

Holy Trinity, Bermuda.—We have received a copy of the *Bermuda Royal Gazette*, of May 19, 1846, containing an interesting letter from the Bishop to the Building Committee, which accompanied his very liberal contribution to the work. The church is building from designs made in England, and is fast progressing.

Calcutta Cathedral.—A large marble model of *Calcutta* cathedral has lately been placed in the Picture Gallery at Oxford. This, together with the plan of the church hanging up near it, are sufficient to give us some idea of the building. It is composed of a sort of western vestibule for carriages, a lantern and spire, transepts, and choir, or what in an English cathedral would be considered such, though here its western portion is devoted to congregational purposes. The great and

crowning defect of the interior is its unreality. The vestibule is made to assume the form of a short nave, and the east end is so arranged as to present the external appearance of possessing lateral aisles. The roof is flat with exaggerated battlements and crops, the style attempted being Third-Pointed. Under the windows is some curious work which in the model looks like panelling, but which we suspect to be really verandahs for ventilation. The carriage doorways are represented as possessing flat entablatures. We believe this must be constructionally impossible unless iron be employed, otherwise there must be a masked arch. In either case how absurd, how unreal a thing this is in a Pointed cathedral. Externally the tower and spire occupy that area, which they would, supposing that there had been aisles, and that the lantern was a continuation of the nave. Internally it stands upon huge piers, which must render it impossible ever to add a nave. The spire is however apparently graceful. We were pleased to see on the ground-plan how large a share of the interior was devoted to the choir (properly so called) and sacarium. This is a redeeming feature. The cathedral is we understand to contain an eagle. What is usually considered its great defect, namely the flatness of the roof, may be defended from the climate; not so however the other architectural faults of the structure. The windows are very large, which we believe will be found a great defect in a tropical church. As a cathedral we must consider it a failure. The fact however of a Christian Bishop in a great metropolis considering a cathedral as indispensable, and so munificently undertaking to remedy this need, is a great and a cheering spectacle, and one which we trust is the prelude of better days. Calcutta cathedral considered as a *Protestant* development decidedly shows great advances, compared with what a few years ago would have been the Protestant ideal of a cathedral. The dimensions are:—extreme length, 247 feet; breadth, 81; ditto of transepts, 114.

CHURCH RESTORATIONS.

Jesus College Chapel, Cambridge.—Some interesting discoveries have been made in this chapel previously to its restoration, which is in immediate contemplation. It is ascertained that the original disposition of the east end was that of an arcade of five, three of the lancets having been pierced. This will be restored in place of the present very poor east window. The choir had formerly aisles as far as the sacarium, which commenced with the famous lancets; of these the northern one at least is to be rebuilt, and the organ to be placed in it. An equal Romanesque triplet, the oldest remnant of S. Rhadegund's church, has been discovered at the end of the north transept. It will be left apparent, the college buildings preventing its being used for light. The lantern is to be opened. It is well known that Bishop Alcock, when

he converted the nunnery church into a college chapel, shortened the nave. It is now ascertained that he also pulled down the aisles, the arcade having been discovered built up on the present side walls. It is of very Early First-Pointed. There is a question whether the rood-screen is to be at the eastern or western arch of the lantern: we trust the latter will be decided upon. It will throw the beautiful lantern into the choir, and afford room for a most stately sacrarium, while on the other hand, the ante-chapel is so mutilated, that its appearance should be the least important consideration. The new aisle is to have a lean-to roof, and the high-pitched roof of the choir is to be ultimately restored. The wood-work of the choir is to be rich Late Third-Pointed, corresponding with the fragments of Bishop Alcock's wood-work which still exist. Mr. Salvin is the architect employed.

Ely Cathedral.—The restorations at Ely Cathedral have made considerable progress. The vaulting of the choir and its aisles has been cleansed of plaister and repaired, it having been found in an extremely ruinous state. The choir bosses, some of which prove to be of wood, now show their original colour. Considerable progress has been made in the unplastering of the choir, the Purbeck shafts and corbels being repaired, partly with fresh Purbeck marble, and partly with a composition made of the marble. The form of the reredos, whether it is to be architectural, or merely painted, has not yet been decided. The restoration of Cardinal de Luxembourg's tomb is completed. The works at the west end have improved the entrance to the cathedral most wonderfully. The great tower has been opened to the top of the second story, the windows having been opened and glazed, (which greatly lightens it externally,) and the southern of the western transepts has been restored, with the exception of its now destroyed apse, the entrance to which has been temporarily walled up. It was found impossible to remove the Third-Pointed tower arches, but the original very early First-Pointed ones, with Romanesque mouldings, have been laid bare, and are now visible above them. It is in contemplation to restore the Galilee to its original form by rebuilding its upper story, and removing the modern and unworthy west window of the cathedral. Is it beyond hope that we may one day see the devastation of four centuries removed, by the rebuilding of the north-west transept?

Two painted windows, by Mr. Wailes, have been inserted. The larger of them, the south-east window of the lantern, has the usual faults of that artist, inferior drawing, with a great confusion of dark colours, without any relief. The arrangement is that of single figures under canopies, the back-grounds being dark blue. The other occupies one of the two Romanesque windows on the second story at the end of the north transept, and is the best work we have ever seen of Mr. Wailes's, great care having been taken of it, with the faults of the previous one present as a warning. It is medallion glass, representing incidents from the history of S. Paul. We do not however mean to say that it is not susceptible of very great improvement, particularly in the drawing. The principal figure of the principal group, (the conversion,) is a huge prancing white horse, which is supposed to

have just thrown the Apostle. Our first impression on descrying the window was, that it represented the history of Heliodorus. The same munificent donor who has given these two windows, is going likewise to fill the companion window of the north transept. Another of the lantern windows is to be filled by the B.A.'s and undergraduates of Cambridge. We are glad to see the University thus identifying itself with the cathedral.

The works in Priory Crauden's chapel are advanced, and we can now form some idea of the marvellous beauty of its former condition. The lychoscopic windows are curious, particularly as the chapel stands upon a crypt.

S. Peter and S. Paul's, Dorchester, Oxon.—The restoration of this interesting abbey-church has been placed in Mr. Butterfield's hands by the Oxford Architectural Society. We wish him all success in his undertaking, which is one of no small perplexity considering the extraordinary and unprecedented nature of the building which is proposed to be restored, resembling neither an ordinary abbey nor an ordinary parish-church. It seems of old to have been built with a view to chapel room. We hope from time to time to give notices of the progress of the work.

The under-graduates of *Lincoln College, Oxford*, have nobly presented a brass eagle to their chapel. Mr. Butterfield has acquitted himself most successfully in this work, which is a most decided improvement upon the one at Kilndown, which was the first he designed. The head is very felicitously treated. It has branches for lights which are in themselves good, although this especial mode of affording light is very questionable. Lincoln College chapel is a very curious specimen of the ecclesiastical feeling of the earlier portion of the seventeenth century, and not the less so, because we owe it to Archbishop Williams.

A memorial window by Mr. Wailes has been placed at the east end of the south aisle of *Great S. Mary's, Oxford*. There is a very great preponderance of blue, and the whole effect is dingy.

By the time this number appears the east window of *S. James's, Piccadilly*, will possess a painted window by Mr. Wailes. We hope in our next number to give a detailed description of it.

Cologne Cathedral.—The following is the eleventh quarterly report of the architect, Mr. Zwirner, from the beginning of January to the end of March, 1846.—From the *Kölner Domblatt*, No. 16.

"As is always the case during the winter, the works for the above period have been chiefly confined to preparing the stones to be employed in those parts of the building which will be erected during the ensuing summer. Thus on His Majesty's account, the materials provided for the south transept, and those also especially which are intended for carrying up the nave to a greater height, and for the columns and gallery of the triforium, have been now got ready, while on account of the 'Central Restoration Society' and the 'Bavarian Society,' similar preparations have been made towards the works on the north transept

and nave aisle. In this latter part the building itself was resumed early in March, and the two half-blind windows with the pillars (or buttresses?) belonging to them, occupying the north-west angle formed by the nave and transept have been raised to the height of about ten feet.

“With a view to the erection of the north tower, it was essential that the foundations of the southern central pier (*mittelpfeiler*) should be properly laid and adjusted. Accordingly I had the pavement taken up and the rubbish, which had been filled in, cleared away in the full persuasion that the foundations to so principal a member of the edifice must have been laid by the old builders at the same time with the other foundations of the tower, according to what the first principles of the art would require. Upon making the excavations however there was first discovered a vault which had been filled in and walled up with brickwork, upon the floor of which great quantities of human bones were lying about without coffins. Beneath this floor lying some ten feet below the surface, I expected to find the old foundations of the tower; we had however to dig yet deeper, and at a depth of thirteen feet first came upon a mass of masonry composed of large blocks of basalt. But this, upon closer examination, turned out to be no more than an old irregular and limited fragment of wall having no relation to the general plan of the tower foundations, and, besides this, reposing on nothing but some building materials loosely filled in, without there being any appearance of masonry to be found further.

“Here then we have the foundations of one principal support of the tower entirely wanting, and it will therefore have to be laid new from the very bottom. The requisite excavations for this purpose have been made to the depth of about thirty feet. Upon this occasion it appeared that the foundation to the western supports of this north tower, instead of being connected with the other foundations of the tower, is in like manner isolated, being laid in detached boarded shafts of which the impressions left by the boards upon the external mortar are yet visible. The same way of building was also observed in the completion of the transept foundations, upon which I made what remarks were necessary in the supplement appended to my first report, entitled ‘The building of Cologne cathedral past and present’ (see the *Domblatt*, No. 5, first year, 1842).

“The worst of this occurrence is the great delay and unforeseen expense which must necessarily be occasioned by the construction of an entirely new foundation. Whether the foundation for the central pier (*mittelpfeiler*)* of the tower exists or not, it is as yet quite impossible to decide, as the ground is at present occupied with the materials for laying the foundation of that already mentioned.”

In conclusion, after some accounts which are omitted here, the architect regretted that the keeping of several separate accounts and the division of the expenses among different portions of the building

* The very extensive use of the word *pfeiler* (pillar, pier, column, support, buttress,) in Germany, creates some little ambiguity in these reports. It is difficult to make the account fully intelligible without the assistance of a good plan, or an accurate knowledge of the building itself.—TRANSLATOR.

tended much to complicate the management; and that the simultaneous employment of the workmen on five different parts of the works added much to the trouble and expense of the undertaking.

"Cologne, April 3, 1846."

"ZWIRNER."

NOTICES AND ANSWERS TO CORRESPONDENTS.

We shall feel obliged by our Correspondents forwarding their future communications to our Publisher, Mr. Masters, 33, Aldersgate Street, London.

Some wall-paintings were lately discovered at the west-end of the north wall of S. Peter, Ashford, Barnstaple. We have seen a sketch of the figures, of which some are standing and some sitting: but we do not recognize the subject.

A correspondent suggests that "Lychnoscopes," are merely hatches for the distribution of alms in the shape of bread or money: and examines, not very satisfactorily, several examples on this hypothesis.

Discipulus inquires about several points with reference to cemetery-chapels. We do not see much objection to a longitudinal seat on each side of the catafalque for the use of the mourners. Of course we should prefer there being no seats at all. We object much to the practice which he mentions of lowering the body during the Service from the chapel to a crypt beneath, and then afterwards burying it privately in its real resting-place. There cannot be any doubt about the third question, namely, whether there is any authority for building the porches and porter's dwelling in a later style than the chapel itself.

We are glad to be authorized by the Rev. Stephen Brown, the rector, to announce that he has expressly forbidden any of the singers to sit in any part of the chancel of his church, S. —, East Shefford. In our tenth number we had referred to the practice that used to prevail here of the singers sitting round the altar.

We believe that the design, No. 1278, in the Royal Academy Exhibition, is not the one adopted for the new church at Pembury, which we criticized.

We learn with pleasure that the extraordinary gallery in Merton College chapel, which has been placed in the lantern of this chapel, has been found totally useless, and that public opinion seems to have set in so strongly against it, that we may hope its removal is not far distant.

Received:—W. H. L., H. M. P.

THE ECCLESIOLOGIST.

" Surge igitur et fac : et erit Dominus tecum."

No. L. — AUGUST, 1846.

(NEW SERIES, NO. XIV.)

ON MASONRY.

THE writer of this paper remembers an incident which puts in a rather striking light a very puzzling question about masonry, that must have often occurred to some or other of our readers. He had just been shown some of the famous quarries near Caen, by one of the proprietors ; and having come out near a little Norman church, claimed his conductor's admiration for the effect of solid strength and lastingness which Romanesque ashlar, particularly when of Caen stone with the hoary grey of seven centuries upon it, always presents.* The answer was not what he expected. Instead of joining in his praises, his guide began to lament that the ancients could not do better, because they could not draw stones of any considerable size from the quarries. They had made good use, he allowed, of the small broken bits of stone they could dig out : but our mechanical advantages enabled us, with larger blocks, to adopt a more perfect kind of masonry. Now it is difficult to answer this. There is no doubt that some of the finest buildings of antiquity are constructed of stones of immense size. The Pantheon may be quoted for this ; and every one will remember the huge blocks that must have been quarried for monolith columns. The general decline of art shows itself in this respect perhaps as well as others. There is a great gap between such a building as the Porta Nigra of Treves, and the best of early Romanesque masonry. Art in all its branches was, it seems, almost to die : in order perhaps that Christian Art might be less a development than a new creation. The Pharos in Dover castle is a fine specimen of Roman excellence : its builders could not get hewn stone ; but they so bound their flint rubble with bands of brick, that the tower stands like a rock. Close by is the desecrated church with a good deal of undoubted British masonry in its shell. Here too, there is "Roman brick" in the

* This effect may be partly judged of from an examination of the drawings of Than church, in the elder Pugin's, "Normandy."

quoins, &c.: but the general inferiority of the masonry to the real Roman work is very striking. Then again the fine Romanesque ashlar in the chapel of the Norman keep in the same fortress, is a specimen of the reviving art of masonry: but it is in kind like that of the little parish church near the Caen quarries.* The stones are all small, though beautifully and effectively used: there is no single stone to tempt you to measure its length and width, and to exclaim at its bulk: which seems to be the general effect produced on people's minds by modern masonry. As a matter of fact, it must (we suppose) be granted, that the architects of the Romanesque and Early-Pointed styles could not procure large stones: they were compelled to use even fine building stone,—like that (which they so highly valued) of Normandy,—in small masses, as they could inartificially obtain it from the quarries. So late as 1841 there was not a single crane at Caen, by which to ship the stone, had it been extracted in very large blocks: a fact that may assist us to comprehend the great mechanical disadvantages under which the mediæval architects laboured. But though their stone was in such small pieces, how beautifully they used it! Of course there is a great deal of ancient work that is very bad: although what has stood for six or seven centuries, may seem fairly entitled to entire exemption from any blame. But as a general rule, early masonry—at least after the later Romanesque had superseded the Anglo-Saxon kind—is surprisingly excellent: not only for solidity, but for keeping and harmony. It suits the style. The eye is satisfied entirely, without knowing or inquiring why. You admire the design, and feel almost unconsciously that it is worthily embodied in its material exhibition. You are neither induced to examine and commend the ingenuity with which the difficulties of a bad building stone are overcome, nor are you called on to join in the vulgar admiration of “such big blocks.” In a word, you forget such a mere detail in the whole: but when you can descend from the whole into particulars, you find them all that can be wished.

There is so much that might be said about masonry, that we are unwilling to open the subject from a consciousness of our own ignorance. No question more deserves study, and few are less attended to. The Cambridge Camden Society very early called attention in its church-schemes to the nature of masonry and jointing, but with small results. The nature of building stones, and the peculiar treatment of each, particularly as regards mouldings,—in granite for example, where from the hardness of the stone they are of necessity superficial, and in Kentish rag, where they are broad and coarse because the stone will scarcely take an edge,—are points for further investigation. At present we propose only to make some general remarks, chiefly on the treatment of Kentish rag, which seem called for because this stone is coming happily into more frequent use in London.

In the beginning of the present revival of Church Architecture, the masonry, where brick was not used, was quite of the modern kind.

* Not nearly enough attention has been paid to the subject of masonry, if only to determine dates. Let any one compare the excellent ashlar of this chapel, and the wretched rubble of S. Sepulchre's, Cambridge, which is later in point of age; or even with the White Chapel in the Tower of London.

Squared stones, as large as could be easily procured, were laid very neatly and closely with as much regularity as was possible. This kind of masonry is by itself enough to spoil the effect of a Pointed building : as will be evident to any one comparing the new Pointed work at King's College, Cambridge, with the masonry of the chapel on the opposite side of the quadrangle. The same defect goes through all the modern Pointed work in Cambridge. It is curious to notice how truly small stones seem to be appropriate to the requisites of Pointed architecture. An arch is the skilful adjustment of stones not long enough to go across, so as to span over a space and support a weight. Hence a metallic developement of architecture would probably reject the arch, because a strong metal bar may be of any length, and would be sufficiently strong for the top of almost any aperture. Whence it seems to be a gross unreality to cut a whole window-head, with arch and tracery, out of one block of stone large enough to cover the whole window opening. Yet this mockery has been resorted to in the New Houses of Parliament,—to mention a rather conspicuous instance. But without any reference to principles few will doubt that, for whatever reason, the small masonry of ancient work is far more effective than the finest building on the modern plan with huge stones laid in regular courses. Some have thought that this difference arises from the fact that the smallness of parts gives increased scale to the whole ; others, that from the regularity of courses in modern masonry there comes a too great predominance of the horizontal lines in the building. But this question we cannot now discuss. Suffice it to say that it is now becoming generally acknowledged that there is a great difference between Pointed and Classical masonry, and that the smaller size of the stones and the irregularity in laying them are main characteristics of the former style. But of the attempts to copy ancient masonry there are few which are not great failures. It was easily seen that the primness of modern quoining was not only tame and dull but utterly unlike old work ; but it was not found so easy to remedy the fault. Builders began to try irregular quoining, and we soon saw prodigies of irregularity. On one side of the angle there would be three stones of different lengths running into the wall ; then two running into it on the other side ; then perhaps one, and again three, on no plan or principle whatever. The quoins became distressingly jagged ; and after being pained one wonders why it need be so jagged. A more close observation of ancient work would enable us to detect some principle of order in its seeming irregularity. We believe that the very natural and reasonable alternation of long and short stones,—which is seen in its primitive simplicity in Anglo-Saxon masonry, of which indeed it is considered a great characteristic,—was always retained, though not in so harsh and cramped a form. The mason took long and short stones alternately, but was not careful to make them all tail into the wall of the same length, nor even to keep them of the same thickness.

Perhaps this is one great reason why brick quoins to a random wall are so particularly ugly, as brick can scarcely be used for quoins unless with the strictest uniformity.

So much for quoins. With respect to walling, the days are happily fast going when people were not satisfied without at least a scored stucco substitute for large ashlar. Architects are beginning to venture upon using local stones, rag and rubble. This is a very great change for the better in all respects: and it is proportionately a matter of regret that these materials should not be rightly treated. For example, that useful stone, Kentish rag, has been already several times used in London; as at S. Michael's, Chester Square, S. John, Charlotte Street, and Christ Church, Broadway. No one can doubt that this is a great gain over brick or stucco: this rag-stone being both very durable and of a good colour. It would also be an economical material if used as the ancient architects used it; but in these churches it is used in regular square blocks, producing no better effect than that of bricks of a new colour, and being very costly to boot. For no stone is less adapted for squaring than this, owing to its hardness and its decided grain. Any one who would visit the quarries near Maidstone and watch the process of squaring would be astonished at the waste. The small pile of squared material contrasts most strikingly with the huge heap of refuse stone which, being rejected as unfit for building, is used merely for road-mending, for which purpose it is transported to great distances. And besides this waste a good deal of labour has often been spent upon refuse stones which, when nearly squared, have been shattered by some unlucky cross-grained blow. But to what purpose is this expensive squaring in a stone which seems only adapted for cleavage? In effect, a random wall, properly treated, is far better than one of squared blocks. All Saints, Maidstone, is built, we are aware, of squared rag; but it is squared in thinner layers than is now usual. SS. Peter and Paul, Lingfield, is an example of the extremely bad appearance of very large and unwieldy masonry.* As for the expensiveness of this squaring process, the reader may judge when he is told that the stone may be drawn from the quarries in a natural way for half-a-crown a ton: the squared stone costs eight shillings and sixpence a ton. It really becomes a duty of church-builders to take care that their architects do not waste so much money in a process which is at best so unsuccessful and unsatisfactory.

There have been however several attempts, particularly in the neighbourhood of Maidstone, to use Kentish rag properly, that is, as irregular (or random) walling. But here again we have to find the same fault as with most modern attempts at irregular quoining. The irregularity is overstrained. There is not one stone at rest; not one seems to have a bed. They lie at all angles: some even stand on their points, merely propped by the contiguous stones. The masonry looks more like an intricate puzzle than anything else. Instead of this, in ancient random walling we may trace this principle,—always to lay every stone in its best bed, lifting up any part of it which may

* All Saints, Maidstone, is built altogether in a very costly style, and has no pretension to random walling; the quoins and jambs are all in the same squared rag. The new churches we are criticizing have their dressings in Caen stone, and the squared rag is used as if for random work. This is a great absurdity. One ought always to quoin with the strongest stone: if therefore one can afford to square so strong a stone as rag for the walling, it ought to be also used for the quoins. To use a soft stone like Caen for quoins to walling of a strong rag-stone is preposterous.

want thickening by means of thinner pieces. Regular courses are not studiously attempted; but any stone that comes to hand is laid in, provided it has a good plain bed.

These brief remarks must suffice, upon the use of Kentish rag more particularly, in quoining and walling. Many of them also apply however to other stones; for example to the beautiful Bramley-Fall stone of Yorkshire, which is squared in the new church of S. Saviour, Leeds, for the walling as well as for the dressings.

As a general rule then we would give this advice to church-builders: use the material of which the neighbouring churches are mostly built, and in the way in which they are built. If we study carefully the method of masonry employed formerly, we shall avoid both needless expense and eccentricity. For example, if flint is the material most easily procured, let us use flint; but only as it was used in old churches. We will not now enter on the nature of flint masonry, but would contrast only the absurd modern plan of using *black* mortar, from a fear of the wide joints in white, with the old way of "garretting" flint-work, that is, of inserting small flint-shivers in the mortar of the joints. But we purposely keep ourselves more particularly to the use of rag-stone; and upon this we may in conclusion remark, that, without attempting to solve the general question started at the beginning of this paper, as to the supposed unreality of using small stones for masonry when we can get large ones, we may surely lay down that it is wrong and absurd to spend much money in squaring stones, the nature of which does not easily yield to the process, and which have lasted so well and with such good effect as used in random work by ancient builders. What we want for church-work is that the material should be good and substantial, and the best that we can afford. We do not object even to brick in a bad stone district, and where the funds are small. Only let the brick be honestly and intelligently used. On the other hand we see no objection to importing Caen stone for rich and stately churches in any district; though perhaps we shall rather rejoice than lament that the architects of Carlisle and Chester* used the perishing red sandstone of their neighbourhood. For nothing can be more fitting than that we should press into the service of God whatever suitable materials His wonderful Creation may offer us. The very difference of material is a sign of the unity of the purpose to which they are consecrated, namely, His honour in His sanctuary. We would use flint, granite, sandstone, and rag-stone, each in its proper district, in the spirit of the hymn, "*Benedicat terra DOMINUM: Benedicite montes et colles DOMINO.*"

* See Vol. I. p. 209.

S. JAMES', PICCADILLY, AND MODERN GLASS PAINTING.

WE mentioned in our last number that painted glass by Mr. Wailes had just been put up in the east window of S. James', Piccadilly. We now proceed to describe and comment upon it, which we shall do at some length, as we consider this work highly important, both for its own sake as a developement in painted glass, and also as bearing upon the question of the applicability of painted glass towards ameliorating such churches as have unfortunately been built in classical styles,—a point which (though, for our own part, we have never entertained any doubts upon it,) would yet, we believe, if canvassed, be far from meeting with an unanimous assent.

S. James' (the posthumous work of Wren,) is, as many of our readers are aware, a striking example of that style of church in which the gallery is a prominent constructional element, and therefore, though repugnant to Catholic feeling, is an architectural reality. Its interior, which is decidedly good (of its sort), considered merely as an Italian building and without reference to its object, consists of a two-storied aisle on each side, and an enormously wide nave roofed with a coved cieling, being a segment of a circle considerably less than a semicircle. There is hardly an apology for a sacarium, and a large portion of the east end is filled up with an enormous window of two stories: each story being divided by Corinthian pilasters into three oblong compartments, of which the upper central one has a semi-circular head rising above the side compartments. The whole has the effect, as we have heard it fancifully remarked, of an enormous triptych. Such was the problem which Mr. Wailes undertook to solve, and it was one of no slight difficulty, from the huge size of the openings, unrelieved by any tracery, and contained for the most part within straight lines; and we think that he has acquitted himself most creditably in the performance.

The arrangement of subjects is as follows:—The Crucifixion occupies the lower central panel, having the Agony on the left hand and the Bearing of the Cross on the right; small panels below the great subjects contain Angels, and all the grounds are of mosaic patterns. The upper central panel contains the Ascension, with the Holy Dove above and the AGNUS DEI below; on either side are, the Entombment to the left, and the Resurrection to the right, having in small panels below, the swallowing of Jonah, and his being cast up.

In execution we think this window successful, and what in ordinary cases is so great a detriment to Mr. Wailes's work, is here an improvement, the absence, we mean, of white, which serves to mark the window, and to contribute to its triptych-like effect. We do not however mean to say that the experiment is not a very hazardous one, and we are sorry to see the deep blue grounds of the large compartments unrelieved by diaper or powdering. There is far too great a preponderance of this colour throughout the window. The groups are really

well drawn, and solemn without being grotesque. We cannot say how rejoiced we are at seeing Mr. Wailes repudiating these defects of the mediæval glass-painting which have been so often mistaken for merits, as if splay-feet, bandy-legs, broken backs, and goggle eyes contained any elements of sanctity. While this fault has been avoided, he has not incurred that other one of making landscape glass, into which the windows of the Au-Kirche have fallen. The glass looks like glass, and not like cartoons.

We shall now proceed to notice what we disapprove of in the window. In the Crucifixion, the hands of Our Blessed LORD should not be represented as compressed, as if with pain. The weak point of the window is the mosaic filling up of the Ascension panel, and especially the circle round the AGNUS DEI, which is watery and kaleidoscope-like. Nor do we praise the ovals at the upper angles of the central lower compartment: two Angels in blue standing with scrolls, on either side of the Crucifixion, are bad, both artistically, from the colour of their dress, and religiously, for Angels present at such a scene would not be standing up. The three musical Angels in the upper compartment are on the contrary well contrived. This window has necessitated the adoption of polychrome at the east end of the church, chiefly in the form, we are sorry to say, of imitation marble.

It is curious to remark how easily the forms of Romanesque mosaic glass adapt themselves to an Italian church. The draperies are well contrived and full, and the drawing extremely clear. On the whole we esteem this window an epoch in painted glass, and we congratulate Mr. Wailes on having escaped from the trammels of his former mannerism. We trust that he is aware of his own improvement, and that he does not intend to confine good drawing, clear outline, and transparent colour to classical buildings, and still to continue filling "Gothic" churches with grotesque forms and dingy tinctures.

Had this adoption of a new style of painted glass been confined to Mr. Wailes alone, we should have been but partially satisfied. We are happy however to have reason to expect that Mr. Willement, hitherto unrivalled in his imitation of ancient glass, has come to the conclusion that it is time to ameliorate and not to copy merely. We wish him as much success in his new line of art as that which he has earned in his former one.

The window at S. James' will we trust not only prove that painted glass is applicable to classical styles, but that it should be glass of a good character, and not as in such instances has almost invariably been the case, glass of the landscape school. For an instance of how far even inferior glass may by its help improve even a modern Roman building, we refer our readers to the chapel of Queen's College, Oxford. This was rebuilt as well as all the College at the beginning of the last century. The glass however from the old chapel (most of it unfortunately of the seventeenth century) was saved and replaced, filling all the windows. The presence of this large mass of sobering colour, combined with the deep apsidal saccharium of the chapel, makes it really a very religious structure. Is it too much to hope that we may ere long hear of at all events the apse of S. Paul's being filled with

painted glass? If the windows of this cathedral were filled with painted glass, the walls adorned with Christian paintings, and the fittings altered, it might, although of course it never could compete with our old Pointed cathedrals, be yet made a very solemn and religious church.

ON THE DEDICATIONS OF SOME ENGLISH CHURCHES.

"*SANCTORUM animæ, Eminentissime Princeps, in manu DEI sunt. Acta eorum, et corpora pleraque, exemplo præsidioque relictæ in terrâ mortalibus: quanquam et hæc rediviva olim pompâ triumphali evehantur in cælum: illa vero jam DEI digito inscripta sunt in Libro Vitæ. At quæ humanis monumentis, ad eruditionem posterorum, ipsorumque laudem Sanctorum consignavere patres nostri, ea et Diaboli furor quondam Gentilium armatus crudelitate, nunc etiam hæreticorum, delere conatur, et ipsa consumit vetustas et (fatendum est enim) ævi fortassis superioris inscitia suppressit, nostri fastidium.*"

Fully sympathizing with these beautiful words of John Bollandus, we hope, at no distant period, to inquire into the theory of the dedication of churches;—considered with reference to the patron saint;—whence it arose, what especial benefits it may be considered to produce, what rites it gave rise to, or was accompanied by. At present, our intention is simply to note down a few particulars respecting the dedication of English churches, which may not be without their advantage in influencing the choice of founders; and we are well assured that no reader of the "*Ecclesiologist*" will consider such inquiries as of trivial import. Far from us be that unholy antiquarianism which can rejoice, for some architectural or historical purpose, that the founder or re-founder of a church has never been reckoned among the Saints!

The first remark we would make is on the excessive rarity of Dedications in honour of Eastern Saints. It had not been an unlikely thing that S. Theodore of Canterbury, to whom in all probability we are indebted for the national use of two lights on the altar, might also have brought over a knowledge of the Doctors and Martyrs of his own Church. So far from this, we have no indisputable proof that any one of the common Eastern dedications was employed by the Saxons, otherwise than rarely and occasionally. S. George, as every one knows, did not supplant S. Edward as the Patron Saint of England, till the twelfth century. S. Catharine's name was almost unknown till the same age. Again, with the exception of these, and S. Nicolas and S. Helen, even in after ages we scarcely find an Oriental Saint who is more than occasionally thus celebrated. S. Margaret, indeed, often occurs; but, in all probability, this is, in many instances, to be understood of the Saintly Queen of Scotland, not of the Virgin Martyr of Antioch. That the latter, indeed, attracted considerable devotion, is clear from the frequent occurrence of her effigy in stained glass and monuments. But the line of S. Margaret of Scotland's descendants

would surely have wished to do honour to the memory of one who was so illustrious over Europe. Of other Eastern Saints, we find S. Cyriacus, (so renowned in France as S. Cyr) celebrated at Swaffham, Cambridgeshire, S. Veep, Cornwall, and Tickenham, Somersetshire; and here, probably, some of his relics were left, for we find* that S. Amator of Auxerre distributed them, among other places, in Flanders; whence they might easily have reached England. S. Onolaus is honoured at East Portlemouth, Devonshire; probably his relics were brought thither by some adventurous voyagers, in the days when Dartmouth was one of the most flourishing ports of England. Two instances of a church under the invocation of S. Basil occur, at Toller-fratrum, Dorsetshire, and Bassaleg, Monmouthshire: S. Cyril, at Stonehouse, Gloucestershire. This again is to be accounted for by the possession of relics; just as the village of Serrin, near Samblançay, in the Diocese of Tours, has the only church in France named from S. Athanasius, and was believed to possess the head of that Confessor. S. Blaize is not a rare dedication; but this arises from his being the traditionary Patron of wool-combers. S. Constantine, commemorated at Constantine in Cornwall, Thorpe Constantine in Staffordshire, and perhaps a few other places, is not, it need hardly be said, the Emperor of that name, though reckoned by the Eastern Church among the Saints, but the British King who is reputed to have laboured with S. Columba in evangelizing the Picts.

II. It is worthy of notice how very few Saints, canonized subsequently to the tenth century, are commemorated in our churches. The popular practice of modern Europe is, it is well known, quite the contrary. There, no sooner does a new name rise into honour, than chapel after chapel is dedicated in its praise; and † it is soon itself supplanted by some newer devotion. But our ancestors seem to have been remarkably slow in admitting new Saints. Our glorious Martyr of Canterbury is, indeed, largely commemorated; but Saints of the widest renown throughout Europe, such as S. Francis, S. Dominic, and S. Clara, have hardly one English church. Bradfield, Suffolk, bears the latter name. Indeed, it is equally true, that foreign Western Saints, with one or two striking exceptions, were never very extensively honoured in our dedications, unless they were in some especial manner connected with England. Thus S. Gregory is by no means an unusual name: so also S. Augustine: so to a certain extent, S. Boniface. But such dedications as S. Remigius, at Hethersett, Norfolk, S. Patrick, as at Patrington, S. Hippolytus, as at Ippolyts, Herts, and Rime, Intrinsica, Dorsetshire—and even S. Benedict, are rare. Some there are, in which there seems to have been almost a fashion, as S. Martin, S. Denis, and S. Leonard. Nor again, does it appear that there was any particular locality, if we may so express it, in dedications. S. Hugh is hardly more celebrated in Lincolnshire than elsewhere: S. Thomas of Canterbury certainly not so much in Kent as in other counties: S. John of Beverley, and S. Robert of Knaresborough, have but a few solitary dedications near the scene of their lives. Herein, England differed remarkably from Wales, Corn-

* Act. Bolland, June iii. 17, and Papebroche's remarks.

† The example of S. Philomena, will occur to our readers.

wall, and Ireland. Take for example, such Saints as S. Idloes, S. Avan, S. Samled, S. Non, S. Llwlhacharn, in the former country, who have perhaps but one church dedicated to each, of which, not improbably, they were the founders. Almost every dedication there is local or national; unless in such cases as S. Mary, or S. Michael. And so in Cornwall. It is curious to trace the identity of Saints in these two British Provinces;—thus Zennor in the one, is evidently the same dedication as Llansannor in the other; both being named from S. Senewyr. Thus again, Llan-sannen and, Sennen are identical, and refer either to the holy virgin S. Sennen, or to the martyrs SS. Abden and Sennen.

At the same time, there are some instances of unique dedications, where locality has evidently suggested the Saint. Thus S. Culbone, at Culbone, S. Congar, at Congresbury, in Somersetshire, S. Sativola, at Exeter S. Sidwell, and S. Brendon, at Brendon, Devon.

III. It is also a singular fact, that dedications in honour of the less remarkable Apostles and Evangelists should be so rare,—those very dedications which, now-a-days, are so common. Nevertheless, all are to be found: for instance, omitting S. Peter, S. John, S. Andrew, and S. James, which are some of the commonest of dedications—

S. Bartholomew	is honoured at	Ling, Somerset.
S. Philip	„	Norton, Somerset.
S. Matthias	„	Morley, Derbyshire.
S. Mark	„	Bilton, Warwickshire.
S. Luke	„	Hickling, Notts.
S. Simon }	„	Bramdean, Hants.
S. Jude }		
S. Barnabas	„	Bampton Bryan, Hereford.
S. Thomas.	„	Osbaldwick, York.

It is well known how excessively rare is any dedication to S. Paul. The Cathedral of our metropolis, the Abbey church of Malmesbury, Jar-row, and one or two other cases, are all that can be quoted. In some instances, this dedication is believed to exist, where it really does not. Thus Paul, in Cornwall, is really under the invocation of S. Paulinus; and S. Paul's Cray, in Kent, is so too. Singularly enough, the adjacent village of Crayford has the same Patron.

IV. Of double dedications, we have very numerous instances. We generally find that S. Mary, or All Saints, are part of such cases. S. Mary is very frequently coupled with S. Andrew, as at Maidenhead; with All Saints, as at Bromfield, Somersetshire, and with S. Michael, as at Trumpington, Cambridgeshire. Her name is found with the Holy Trinity, at Dore Abbey, Hereford; with Corpus Christi, at Hatherley Down, Gloucestershire; with S. Peter, at Ewell, Kent; with S. John, (we may well wonder that this dedication is not more frequent) at Hales Owen, Salop: with S. Bartholomew, at Hampton-in-Arden, Warwickshire; with S. Paul, at Hawksley, Notts; with S. Edward, at Hanningfield, Essex; with S. Eadburga, at Lyminge, Kent; with Holy Cross, at Milstead, in the same county; with S. Sampson, at Milton Abbats, Dorsetshire; with S. Radegund, at Postling, Kent; with S. Germanus, at Selby; with S. Margaret, at Stow Maries, Essex;

with S. Giles, at Stony Stratford; with S. Leodegar, at Ashby, Northamptonshire; with S. Benedict, at Buckland-Brewer, Devon; with S. Modwena, at Burton-upon-Trent; with S. Cuthbert, at Chester-le-Street; with S. Nicolas, at King's College and Eton; and the dedication is common, and suitable in a church connected with an educational Institution: with S. Stephen, at Wolsingham, Durham; with S. Leonard, at Wormbridge, Salop; with S. Guthlac, at Croyland; with S. Helen, at Elstow [Helenstowe,] Beds.

Again—All Saints are joined with S. Margaret, at Chattersham, Suffolk; with S. Andrew, at Kingston, Cambridgeshire; with S. Philip, at Norton S. Philip's, Somersetshire; with S. Dunstan, at Stepney; with S. James, at Icklingham, Suffolk.

Of other double dedications it would be tedious to give instances. They are frequently influenced by local considerations;—thus at Eltisley, Cambridgeshire, S. Pandiana, whose relics were possessed by that church, is joined to the more celebrated name of S. John. In Wales, the same system also prevails. There we have Llandeusan, the church of Two Saints, *i. e.* in one instance SS. Simon and Jude—in another, S. Marcellus, with another whose name is lost: Llantrisant, the church of Three Saints, whether, as in one instance, SS. Peter, Paul, and John; in another, SS. Dyfnog, Iddog, and Menw; and we get another, SS. Avran, Jeuan, and Sennen. And in one case we have even Llanpumsant, the church of Five Saints.

Dedications in honour of an event, such as the Invention of the Holy Cross, at Dalling, Norfolk, and the Assumption of our Lady, as at Shreshill, Staffordshire, are very rare. So is a name derived from a particular *cultus*,—as S. Mary-de-Eccles, at Eccles. It is important to remark, that while dedications to the Holy Trinity are not uncommon, the names of Christ church and S. Saviour's are excessively rare; or rather in the better times, unknown. Indeed, an instance occurs of a French Prelate who was exposed to a charge of heresy, because he had dedicated a church to "S. Christ." Here the Eastern Church differs from the Western: dedications to the "Eternal Wisdom" being common enough. The chapel of the HOLY GHOST, Basingstoke, and one other instance, are all the English churches, we believe, that occur under this title. We do trust that the fashion, we had almost said the profane fashion, of naming every little new church Christchurch, is passing away.

We have taken some pains to discover the relative proportion of the most favourite of early dedications. Out of every hundred churches, about twenty-two are named from S. Mary; about twelve from S. Peter; about six from S. Michael; and about four from All Saints.

We will conclude with one remark. It must have appeared strange to many, that two places, either synonymous or deriving their names from the same source, should so frequently have the same dedication. Thus, for instance, Sandon, Herts, and Sandon, Staffordshire, are both under the invocation of All Saints; Selling and Sellinge, Kent, under that of S. Mary; five Bentleys—all the villages of that name in England, under the same invocation. A little consideration will perhaps explain this. We will suppose a certain *Johannes Botellerius Domini*

Regis to come over with the Conqueror. He, for his great skill in the purveyance of wines, obtains a grant of the Manor of Bentley, in Suffolk, with three ploughs (and two more might be kept), right of pannage for two hundred swine, of socage, and in short, all other manorial dues thereunto appertaining. John the Butler now becomes Sir John de Bentley—and not liking the Saxon church which he finds on his new domain, pulls it down, and rebuilds it on a grander scale, and dedicates it to S. Mary. The De Bentleys increase and multiply. A younger branch, in process of time, settles in Essex; their manor there acquires the name of Bentley, and they naturally give to the church which they build the same dedication as that to which they had been accustomed.

It would be a very curious inquiry, and we wish that our readers would assist us in making it, whether in any other instances besides the well-known ones of S. Nicolas and S. Michael, physical situation had any influence in the choice of a Patron Saint. In conclusion, we must first observe how exceedingly incorrect in its dedications is the *Liber Ecclesiasticus*. Take one instance: at p. 15, we find Bedwardine, Worcestershire, dedication S. Michael: at p. 137, S. Michael, Worcestershire, dedication S. Bedwardine (!): at p. 171, S. Michael Bedwardine, Worcestershire, and no dedication at all.

THE USES OF CHURCHES.

WE think great respect is due to the "Conservative" policy of maintaining what is established; and this holds good more forcibly in matters relating to the Church than in merely secular concerns, because the habits and prejudices which are unsettled by change in ecclesiastical affairs, are not mere opinions or interests; but are interwoven with the moral nature of Churchmen, and cannot be altered without evils far greater than the sacrifice of property or even political convulsion.

The evil of course will usually be greatest when the change is sudden, and has not received that general consideration which will have enabled men to disconnect the good things from the imperfect and faulty things with which they are more or less mixed up in the minds of all of us. And it is obviously of the greatest importance to discriminate between them, and to prepare men habitually to rest only on what is good, and to weigh calmly the practices of other times and places, so as not to be prejudiced against customs not now in use among us, nor unduly disposed to adhere to our own; but to take for our rule, reason rather than practice, and general consent rather than local prejudice. It will be well also that the growth of customs should be observed and the alterations of habits which have gradually changed the aspect, and hence frequently (since men act by what they see) the very essence, of the matters to which they relate. These changes are frequently made by almost imperceptible degrees, and grow large only by a lapse of time; and frequently both the original use and

that to which it has been brought by the change may be equally good, the latter being developed out of the former through necessity or change of circumstances, and both the offspring of the good intentions of good men.

These reflections are applicable to the changes which have taken place in course of time as to the use made of churches and the regard paid to them, and may therefore be properly prefixed to a few remarks which we propose offering on this head.

At present, in our branch of the Church, we look upon a church as a place where the Sacraments are to be administered, Prayer to be made, and the people instructed; and this is a true view as far as it goes. But, strangely enough, even the latter purpose is made contingent on and subordinate to the former; no Sermon being allowed (with exceptions scarcely worth alluding to except as showing the stringency of the rule), unless accompanied with the Daily Prayers or made part of the Communion Service. This innovation was a part of the system of placing about the Church a fence of regulations, protections, and gentility, instead of sending her Ministers forth with unrestrained earnestness to preach to the great masses of the people, to do the part of missionaries, whether in the cathedral nave or at the churchyard cross. While we complain however of the change, we must at the same time do justice to the motives which we believe dictated it, and in times of license led those in authority to prefer tranquillity to strength, and to count more than was wise on the efficacy of constrained devotion. The change has we fear given rise to much formalism, and at the same time prevented the Clergy from seeing clearly the difference between those of their flocks who repair to church from the love of God, and those who go there to satisfy their curiosity.

The secular business transacted and the disturbances which occur at vestry meetings, made notorious every now and then by some more than usually painful scene, render the Clergy and Churchmen naturally anxious that these meetings should be held elsewhere; and even the more solemn and important meetings of the Church, now unfortunately almost disused among us, have not been always so managed as to satisfy our feelings of the reverence due to the matters transacted or the sacred places in which the deliberations have been almost uniformly carried on. And when we read of academical disputations and riotous Commencements having occurred in our own church of S. Mary, and of travellers sleeping in the churches of Abyssinia, our zeal will probably be excited to the highest pitch of indiscretion. But let us rather calmly inquire whence such practices can have had their origin, and to this end consider the natural and original use of churches.

The very name *ἐκκλησία* suggests all those objects which concern the congregation of Christians, and draws attention to a multitude of purposes besides the celebration of the Eucharistic Sacrifice and Daily Prayer;—and so surely Preaching and all matters in which the Christian congregation or any important part of it is concerned, as well as whatever without impropriety may be done for the relief of those members of the Church who are the special objects of the care of their LORD,—such as are in want, in distress, or are strangers,—may in their proper

time and manner be transacted in such parts of the church as may be suitable to their different objects.

The purposes then for which a church may with propriety be used, will be first the daily prayers, and the sacraments, and other services of the Church. To enter into any examination of these would be both foreign to our purpose and unnecessary, and of course the space we devote to them bears no reference to their excellence—and whatever else may be transacted in a church: nothing, not even all together—should occupy the time or engross the attention that these should obtain. We will only suggest that it may well be worthy of consideration whether there be not too much stiffness of uniformity among us, which, by being unnatural, may drive men into the opposite extreme. We are not desirous for instance to be apologists for oratorios, and have often thought that Exeter Hall, half polemical and half secular, suits well with such compositions as these; but if we framed our ideal of what an exquisitely prepared musical service ought to be, admitting more of that application of history, and the intermixture of anthem with recital which, like all refined things, are unsuited to grosser minds, and hence probably to the generality of mankind, and have therefore (perhaps wisely,) been rigorously excluded from our services, while they form so great an ornament of those of other Churches, we should realize something which did not after all differ so widely from an oratorio. Something of license would of course be removed, and a large portion of the composition made to depend on the psalms and responses, the less variable part, that is to say, of the service. If there is any degree of truth in this view, then by dispensing with the female performers and those of questionable character, and above all with the abominable system of letting out the cathedral, or other church in which the performances take place, at so much per seat, and thus turning the House of God into a mercantile speculation, out of which, by dexterous management, a few hundred pounds may be extracted for some charitable purpose, by a process more pleasing than a bazaar, but in respect of profit, as hazardous as a ball, the performance might certainly lose some of its attractions, but it would then become not unsuitable for a church. It must however not be forgotten that the restoration of a more pure and complete system of choral service, would go far to diminish the necessity and the attractions of such extra performances, which (we must not conceal the fact,) have the disadvantage of offering a temptation to their auditors of overlooking sacred words, and treating them merely as the vehicle for music, a danger which in a sufficiently severe church service is not so likely to occur. And it will be remembered that our observations tend rather to the partial adoption into our system of the more exquisite parts of those of other Churches, than to any revival of the practice of reciting mysteries in churches, performances (we will confess,) even more than oratorios unsuitable to such sacred places; we cannot however condemn these representations without bearing in mind that they took their origin out of practices differing from them but slightly, which have long existed, and are still most extensively prevalent; which may possibly be a means of edification to others though unsuitable to us.

No one however can look back on the generations which are passed, and see the alterations which they introduced into the Church, without a sense of thankfulness that in their time at least, the laws have been as stringent as they were; it is well to mark what licenses have been taken, and to see how advantageously liberty might be used, and we may indulge a dream that in future it may be safely trusted, but as a reason for patience under our state of restraint, we should remember, that if our predecessors had been free, our condition would be much worse than it is.

Before we pass to those things which are transacted in the nave, as belonging rather to the interests and business of the congregation than to the Divine service, we will notice one matter which seems to partake of both, and which we believe is with us carried on in the chancel, we mean ecclesiastical elections, and any one who has read the papers of late, will remember how important a part of the election of the Pope is carried on at the altar in the Papal chapel. Besides the great importance of these ceremonies, the fact that for many centuries they have been conducted by the Clergy alone, points out the chancel, which they alone should occupy, as the proper place for them. We hardly know what to say of the propriety of erecting a chapel at Frankfort, for the election of the Emperor; possibly it may be considered that the sanctity assumed at least in name by the empire, and the ecclesiastical character of the three principal electors, were warrant enough for this appropriation of a chapel, the erection of which and the peculiarity of structure consequent on its use, we have already pointed out to our readers in the article on Sacristies, in our number for January, 1846. The ceremonies at the coronation of the King of France, if we remember them rightly, were singularly appropriate, the devotions and communion being performed in the choir with the Clergy, where the king partook of the Holy Sacrament under both kinds, while the election and coronation took place on the rood-loft, in the sight of the French nation which thronged the nave. It is not impossible that the elevated platform at the intersection of the transepts in Westminster Abbey on which our sovereigns receive the homage of the peers at their coronation, may be a vestige of a use of the rood-loft somewhat similar.

We have now to consider meetings in which the whole Church or the Christians belonging to any district of it are concerned, Councils, Synods, Convocations, Visitations, trials for ecclesiastical offences, and (we would suggest) meetings of a more modern and familiar kind, when such are conducted exclusively by members of the Church, and for objects solely of religion or charity. Every one knows that visitations are now held in churches, and the instances of the Councils of Nice, Trent, and others are almost equally familiar. Gavanti gives, at the end of his book on the rites of Divine service, the mode of performing a Diocesan synod, how the nave of the church is to be fitted up for the reception of the Bishop and the others who are to take part in the meeting, thus reasonably bearing out the distinction which should never be lost sight of, and which we are now happily recovering, of the choir and sacarium being reserved for the service and liturgy, and

thus more peculiarly for the worship of God; the nave for the congregation and its concerns. It is to the disuse of these most important meetings of the Church that the rise of our modern religious societies is mainly owing. When the Church does not legislate, and cannot cope with the necessities of the day in her corporate capacity, none can blame individuals for stepping forward to remedy the evils that they see, and we should not criticize with severity the mode in which they act; it is rather matter for regret than for blame, that religious and charitable objects are governed by guinea subscribers, rather than by the Bishops, clergy, and communicants of the Church, and that they meet in the town-hall and pass complimentary resolutions, and so give a taint of secularity and self-laudation to the whole. Courts also for the trial of ecclesiastical offences, and grave and painful inquiries into the conduct of members of the Church, and its ministers and officers, would more fitly be conducted in the parish-church than at the village inn, where it once happened to the writer of these lines to attend a most necessary, and as it turned out, very awful inquiry.*

In these cases, as well as in those we are about to notice, objections, some of them insuperable, may be made against what we suggest, arising from the nature of the things treated of, and the mode in which the present age will obstinately view them, and hence the sin and desecration which will occur. We have no desire to push our theories beyond their just limits, or to diminish the reverence, increasing we hope not for a short time, by a sudden and unhealthy increment, but growing with the lapse of ages, with which the faithful are disposed to view the House of God; and it is but too true that the matters about which our ecclesiastical courts are mainly conversant, the spirit of faction, as well as the faults we have first alluded to, which disfigure our religious and charitable meetings, and the way in which those of different persuasions are mixed together in the management of them, (who if they hold firmly the matters about which they differ, ought to be unable to co-operate, or else ought to be more closely united in The One Body;) are all impediments and bars to any use of the church for missionary meetings or those for the promotion or management of parochial schools, or such as might be for the benefit of an hospital, almshouse, or other institution of charity, or for the transaction of any parish business of a religious and charitable nature

* A curious book has lately been republished, describing the disputes at Frankfort, between the Protestant exiles in the reign of Queen Mary: there is much in it that is curious and instructive; all that we would notice now is, that they used the church which the magistrates had given them as the place in which to debate their differences, and frequent meetings and scenes occurred, which were not a little stormy. It is not for an instant intended to set up the acts of these persons as an example, but we take it as indicating the views commonly held 300 years back. Some curious reasoning occurs in one place, to defend some of the disputants who had held a private meeting in the church; they state that they consider the church when void of people, as a private house, "neither is every assembly met there to be counted the church, for when the pastor or some other readeth there a lecture or moderateth the disputations, it is not then a church, but a school." (P. 69.) And that the practice thus bluntly designated, was not a new one invented during the disputes of the reformation, we have evidence, as well in the practice of the Universities, as in the old statutes of S. Paul's, in which it is provided, that the *magister scholarum grammaticæ* "is to hold the accustomed disputations of dialectics and philosophy at S. Bartholomew's on his feast day, and at the Holy Trinity." We do not mention this passage as conclusive by itself, that the disputations were held in the body of the church rather than in some building connected with it, but on the whole, we think that such an assumption is not unreasonable.

which our theory would recommend, and fearful witnesses to the lax state of discipline among us, and to the views we have of each other and of the Christian poor and of Christian union.

It must be remembered also that the various uses to which the nave of the church might under these views be applied cannot be decently conducted with churches fitted as those in England usually are. Not merely pews, but fixed seats also, would be utterly inconsistent with the arrangements necessary for the celebration of a Diocesan Synod. The Bishop's chair with a table before it, the like arrangement for his Vicar-General on one side, the seats rising on each side for the Clergy with an open space in front of the Bishop, cannot be arranged in an English church, and although the cathedrals, in which these meetings would be held, are usually free from pews, the example could not be followed, as we conclude it ought to be, in other churches with similar meetings, and it is plain that not merely the convenience of the meeting but also the reverence and propriety which it is so essential to preserve in it, are dependent more than at first sight it might seem on the proprieties of arrangement. No wonder when a meeting is packed indiscriminately into the pews, that the speakers first mount the seats, and then the partitions between the pews, as we have heard is common at a notorious vestry meeting in London.

Moveable seats such as those at Great S. Mary's, Cambridge, or chairs as on the Continent, would supply what was wanting for the meeting, or might be removed out of the way.

We have yet to notice the use of the church as respects teaching; and first, as regards preaching. The pulpit in the Cathedral nave is a monument that, at least in later times, the sermon is not exclusively connected with the Eucharist. We have seen it used on the continent independently of this service for the instruction of the people: and whether in the church or out of it, we could desire that more effectual means were taken than at present, for instructing the congregation and drawing back those who have wandered from the fold. The times, in fact, require the institution of an order of preachers, and that dependence should be placed rather on their allegiance to the Church than on external rules, to secure that they would not suffer their hearers to value their sermons more than the offices of the Church. Village Schools, again, when proper accommodation cannot be had, may perhaps be taught, to read in the nave of the church. And it certainly was the practice in former times, largely to use the churches for such purposes; the customs of our Universities, to which we have before alluded, are a witness to this, and have we not secularized, and as it were, paganized our Universities by holding their meetings in a senate-house and a theatre, rather than a church? Does not the change mark the alteration from an institution of the Church to one of the State? There are other customs also of a more anomalous character, at least which would appear so at first sight, such as the custom in the East, for strangers to lodge in the narthex of the church; this, like the right of asylum, is only the natural aspect of the Church towards the afflicted and the stranger. As is also the custom in Abyssinia, that the stranger

who takes up his lodging in the church-porch expects simple hospitality from the priest. These customs were most becoming when the Church was dominant, and became the only religion; and would naturally be confirmed by the State, or prevail among the customs of a simple people; and when they became abuses, or were unsuitable to the times, would disappear.

Of course, in all that we have been saying, we mean to deal with the question in the most general way possible. We do not wish at present to enter into such topics as what sub-divisions might or might not be necessarily made in the nave, or how far they have in fact been made; how much in short of a large and complex church is, or is not church; whether the chapter-house, for instance, was not of old considered sacred, and in a certain sense a portion of the church, rather than merely of the *réfectoires*, as the sacristy seems certainly to have been always held.

We should be much mistaken if anything in these pages were supposed to imply that nothing which was allowed by authority in former ages was wrong, or that evil practices did not exist; all we would say is that where they can be traced to a praiseworthy or innocent original they should not be put aside because they bear a strange appearance now. The statutes of S. Paul's bear curious testimony to the state of things which existed there. We have the following:—"Concerning tradesmen, and against buying and selling in the church of S. Paul's, London. According to the example of our SAVIOUR, being desirous to the utmost of our power to remove a pernicious pollution from the the holy church of London, we firmly enjoin and command, that all bearers of merchandize, who more than usually presume in the said church and its porches every day to meet in large numbers and publicly there to exercise their commerce of selling and bargaining, and with their tumults damnably to impede the Divine Service and the devotion of those who are praying, be publicly and solemnly admonished, and effectively induced totally to abstain for the future from such carrying of merchandize and public trafficking, or that they be compelled to this by sentence of excommunication. And if perchance they be obstinate and despise the Keys of the Church, that the goods which hereafter they shall presume to carry and expose for sale in the said places be overturned by the servants of the church and poured on the pavement; that at least through the fear of loss they may learn to abstain from unlawful things and to obey the salutary warnings of the Church."

The statute immediately preceding the above bears witness to an abuse, not so glaring as this of the fairs which were held within the sacred walls, but in some sense worse, from the authoritative sanction given to it: we allude to the form of oath to be taken by the "twelve scribes who were to be chosen and assigned to certain places in the nave of the church for the use of the people." We will not extract at length the prescribed duties of these public letter-writers; "they were to do their duty of writing diligently and faithfully, without fraud, deceit, or malice," and they were bound at considerable length to do nothing either by writing or testimony to the prejudice of the Church or the Chapter.

In another place the servants of the church are required "to drive away and cast out from the church the public women, and porters of merchandize, and the beggars who have taken possession of particular places in the church, and the minstrels who indevoutly make a noise before the altar of the Virgin and the others." These particulars gathered from a hasty glance at the statutes give a sad picture of the desecration which prevailed in the nave of the cathedral and even in the more sacred portions of it; and compared with them the abuse of a later age, the sale of chaplets in the porch of the cathedral of Chartres, which J. B. Thiers has made so notorious and at the same time instructive, is comparatively small.

Abuses no doubt have existed at all times and will continue to exist. Christianity controls but does not destroy the passions of the great mass of the people, while the luxury of the aristocracy and the occasional worldliness of Prelates, increased by the influence of the Crown, are nearly alike in all ages; they all add their evil influences, and hinder the continual efforts made by the more piously disposed towards reformation. We should think this remark unnecessary were it not that in these troubled times, history and the lessons it teaches are used not to instruct but to wound, for the preservation of parties and divisions, rather than for the elucidation of truth, and we should be sorry to be accused of having said things or made accusations, because they are necessary for our position.

May we not conclude on the whole, that, theoretically speaking, our churches might be used for other purposes than those to which we now confine them, and if in any of those things which may be generally acknowledged to be right, the objection be interposed, that our manners and customs are unsuitable, what is wanted, but that we should pursue these good objects with more of reverence and recollection, and more habitually keep present in our minds the remembrance of the Presence in which all our acts are performed? A feeling which could not fail to be strengthened by the other and purely sacred uses to which the building has been dedicated. While the prayers and the blessing with which all such assemblies should be begun and closed, suited to the sermon or the ecclesiastical proceedings, or the religious meeting, would render the view complete, by showing the business or the teaching to be only as it were one act of the service, while this direct appeal to religion would shed a hallowing influence over the whole proceeding.

When may we hope to see the restoration of higher religious feeling among the people generally, render such a state of things possible?

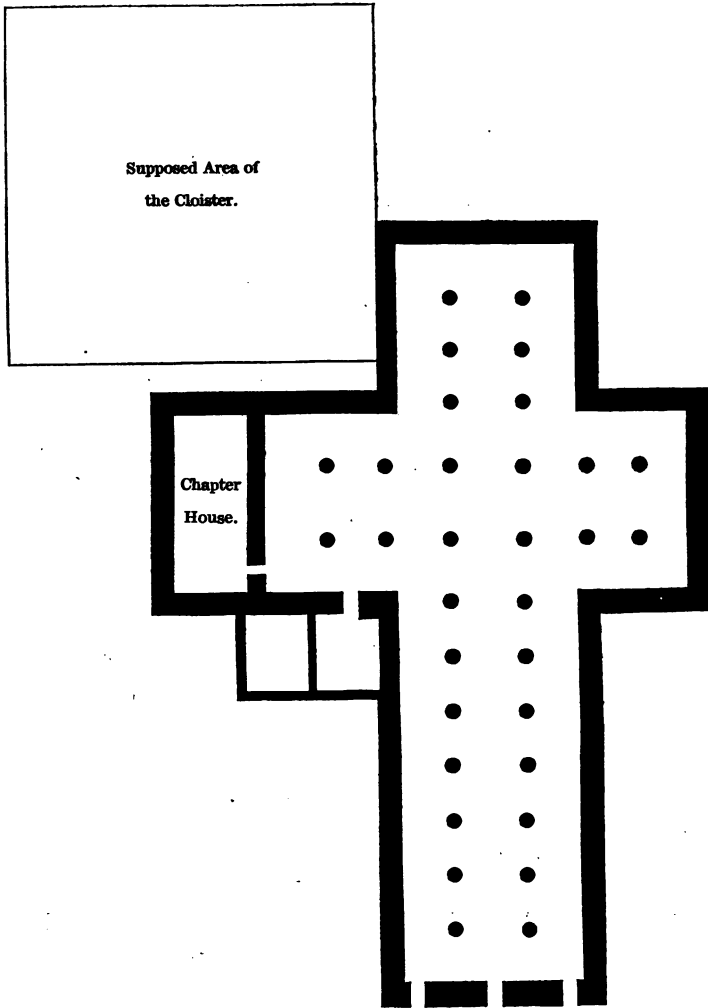
OLD SARUM CATHEDRAL (S. MARY).

THE long perished Cathedral of Old Sarum, with the ground-plan of which we commence our promised series, is of considerable interest, both in an architectural and in an historical point of view.

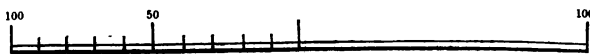
It is well known that B. Lanfranc in his wise policy caused the seats of many of our English Bishoprics to be transferred from insignificant to more important places, by decree of the Council of London, held in 1075. At that time Herbert of Lotharingia was Bishop of Sherborne and Wilton, having some time before united the sees. Coming under the operation of this decree, he commenced the building of a new Cathedral, the one before us, within the precincts of the Castle of Sarum, his future Episcopal city, so that it was one of the earliest great churches built under the Norman dynasty. Herbert soon died, and was succeeded by Osmund, who, having exchanged the life of a noble for that of a churchman, and having been eminent for his sanctity, was canonized in the fifteenth century; leaving a name memorable in the English Church, as that of the compiler of the Sarum Use, so long the most generally received ritual of the English Church, and the use in which our present service-book is founded. S. Osmund in 1092 completed and dedicated the Cathedral in honour of S. Mary. Five days afterwards the roof was destroyed in a storm. During the whole of the turbulent twelfth century, this continued to be the Cathedral of the Diocese, though situated on a bleak and circumscribed area, and within the walls of a fortress where the churchmen were exposed to all the insults of a barbarous soldiery. At length however in 1220, Bishop Roger Poore laid the foundation of the present Cathedral of Salisbury, in a spot which was then meadow land, and in 1226 translated the bodies of S. Osmund and of two other predecessors into the new church. Edward III. gave letters patent to Bishop Richard de Wyvile, granting to him and the Dean and Chapter "all the stone walls of the former Cathedral church of Old Sarum, and the houses which latterly belonged to the Bishop and Canons of the said church, within our Castle of Old Sarum, to have and to hold, as our gift, for the improvement of the church of New Sarum, and the close thereunto belonging." It is supposed that the upper portion of the tower and the spire was built with these materials.

The plan which we present to our readers, is taken with corrections from one given in the "Gentleman's Magazine," for August, 1835, compiled by Mr. Hatcher of Salisbury, from an examination of the foundations of the church in 1834, in which year, being a very dry one, they became distinctly visible through the grass. There is likewise given a plan of the indicia, upon which the restored plan is founded, which has enabled us to ascertain its unauthorized assumptions.

It will be perceived that the east end is flat, a notable characteristic in a Romanesque Cathedral. Our readers will recollect that this peculiarity has been adverted to in the remarks upon square ends con-



OLD SARUM CATHEDRAL.
(S. MARY.)



tained in the Review of Mr. Petrie's Round Towers of Ireland, given in our last number. It is certainly remarkable that the Cathedral which should seem to have been the first example in England of what afterwards became one of the most notable differences between her Cathedrals and those of general Europe, should have been wholly or in part the work of that Prelate whose recension of her service became the standard to most, and exercised a great influence over all the English Church. In the case of Old Sarum Cathedral, the providing numerous correctly orientated altar-spaces, (a natural wish in a Bishop to whom the services of the Church were a matter of so great interest,) seems to have been a leading motive in the laying out of the church. Besides the high-altar, there were probably three chapels at the east end, and (supposing each bay of the eastern aisle of the transepts screened off) four in the transepts.

It is curious to trace how square ends gradually triumphed over apses, first in new churches in the last days of Romanesque, as at Kirkstall Priory, as indeed previously at Durham, and the earliest days of Pointed, as at New Shoreham and Fountains, and at a later date in the altering of old churches. Is it fanciful to say that the victory was accomplished in the case of Salisbury Cathedral, which was built in a shorter time than any other on record, and with very marked *éclat*. It is *prima facie* probable that in this church the traditions of Old Sarum would be reproduced. Accordingly, if we examine the plan of Salisbury Cathedral, we shall find that besides the high-altar there are spaces at the east end, and on the eastern sides of the two sets of transepts for fifteen chapels with altars, all strictly orientated.

In the plan before us the general form of the church, and the number and position of the pillars rest upon sufficient evidence. The true form of the pillars is of course unknown, as well as the distribution of the windows. We have therefore not attempted to supply either. The large building adjoining the north transept must have been the chapter-house. The dimensions are given as follows:—Total length 270ft.; length of Transept 150ft.; of Nave 150ft.; Eastern Aisle 60ft.; breadth of Nave 36ft.; of Aisles 18ft.; whole breadth of Transepts 60ft. There are vestiges of cross foundations towards the west end, crossing the aisles.

OXFORD ARCHITECTURAL SOCIETY.—SEVENTH ANNUAL MEETING, 1846.

THIS meeting, which was one of unusual importance, took place in the Society's room, at two o'clock, P.M., on Tuesday, June 23, and was very numerously attended. The Rev. the President was in the Chair. Among those present were the Bishop of Aberdeen, the Dean of Westminster, Archdeacon Thorp, A. J. B. Hope, Esq., M.P., Sir Stephen Glynne, M.P., the Rev. B. Webb, Rev. J. M. Neale, Secretaries of the Ecclesiological late Cambridge Camden Society, and others.

The President in a few words congratulated the Society on the presence of so many distinguished visitors, and especially of a Right Rev. Prelate, (the Bishop of Aberdeen.) He also alluded with satis-

faction to the fact that the President, and several distinguished members of the Sister Society, till lately attached to Cambridge, had honoured the Meeting with their presence.

The Right Rev. the Bishop of Aberdeen was then elected a patron by acclamation, and returned thanks. The Venerable Archdeacon Thorp, and the Rev. Dr. Mill, late Christian Advocate of Cambridge, were elected Honorary Members by ballot. Archdeacon Thorp returned thanks. The following ordinary members were elected.

W. S. Evans, Esq., B.A., Trinity College, Cambridge, Rev. R. Bampffield, M.A., Trinity College, Oxford, Horace Courtenay Forbes, Oriel College. The President then read the list of candidates to be balloted for at the next meeting, and the list of presents, which included a munificent donation from the Bishop of Bombay and the subscribers to the Memorial church at Colabah. It consisted of the following works, handsomely bound, Cotman's Architectural Etchings, Coney's Etchings, and the Moyen Age Pittoresque; six folio volumes in all.

The Rev. J. E. Millard, Hon. Sec., then read the Annual Report. It contained allusions to the advantageous removal of the Society to a new room since the last annual meeting, the yet greater change in the sister Society at Cambridge; the proceedings of other Architectural Societies; the magnificent church lately erected at Wilton, and other new churches; the restorations in progress at Hereford, Dorchester, and elsewhere; the publications of the Society, alterations in the rules, appointment of corresponding Secretaries, and the catalogue of all the Society's property in progress.

The Rev. J. L. Patterson, Treasurer, read an interesting communication from the Dean of Hereford (a corresponding Secretary of the Society) respecting the works in progress at Hereford cathedral.

The Rev. C. P. Chretien, Hon. Sec., read and commented on the names of such corresponding Secretaries as have been already appointed, viz :—

J. H. Markland, Esq.,	Diocese of Bath and Wells.
Rev. W. Grey,	Salisbury.
Rev. W. H. Gunner,	Winchester.
Rev. N. Lightfoot,	Exeter.
Rev. H. Thompson,	Bath and Wells.
Very Rev. the Dean of Hereford,	Hereford.
Rev. J. L. Popham,	Salisbury.
Rev. C. Gaunt,	Chichester.
H. Champernowne, Esq.	Exeter.
Rev. C. B. Pearson,	London.

Alexander J. Beresford Hope, Esq., M.P., Chairman of Committees of the Ecclesiological late Cambridge Camden Society, then read an Essay on the present state of Ecclesiological Art in England. It contained an able defence of Ecclesiologists from the charge of unreality, and commented on the respective characters of the Oxford and Cambridge Societies since their institution.

The Rev. W. Grey, Magdalen Hall, read a paper on the works and style of William of Wykeham, the founder of the two S. Mary Winton Colleges, &c. The paper was illustrated by a number of spirited sketches.

The President then offered the thanks of the Society to the gentlemen who had read papers, and dissolved the meeting.

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.

A GENERAL meeting of the Bristol and West of England Architectural Society was held on Wednesday, July 15. The Venerable the Archdeacon of Bristol took the Chair. There were present the Right Rev. the Bishop of Aberdeen, Primus of Scotland, the Rev. Sir George Prevost, Bart., the Rev. Richard Ward, the Rev. Canon Barrow, Robert Sedgewick, Esq., and several of the most active and influential resident members of the society, both lay and clerical.

The whole proceedings gave evidence of considerable past activity, and exhibited such strong principles of vitality, as prove that the society is gradually growing up to a more perfect and efficient state.

The Venerable Chairman opened the proceedings by calling attention to the valuable effects of such societies, and the spread of ecclesiastical propriety which had ensued upon their exertions. He showed the encouragement to be derived from the fact, that so few years had seen such great improvement in the condition of our churches, and pointed especially to the value of such societies, as giving proper direction to zeal and energy in this good cause, too often from want of better information misapplied and misused to the defeat of its own objects. Among other striking instances, he mentioned the fact of a country churchwarden being affected to tears upon its being shown him that his exertions in, as he thought, renovating and restoring a church, had produced a totally different effect. He then called on the Secretary to read the report, which was unanimously adopted and ordered to be printed.

It commenced by deploring the loss of the late valuable Secretary, the Rev. J. R. Woodford, by his being removed to another sphere of duty, a circumstance which had delayed the present meeting long beyond its proper time.

The operations of the Committee during the last year were then detailed, consisting of the inspection of plans of restorations, visiting and inspecting churches, and advising upon means of improvement, making grants to three churches, with many minor, though not less important acts, connected with the institution of the society.

It noticed also two publications of considerable interest, brought out under the auspices of the Committee, one being the Architectural History of S. John the Evangelist, Slymbridge, the other being of a more strictly antiquarian, though at the same time ecclesiastical, character, the History of the Calendars of All-Hallowen, Brystowe.

The complaints of some members as to the inefficiency of the Society were boldly met, and perhaps we cannot better lay that point before our readers than in the words of the Report itself:—

“Only two new members have been added to the Society, and it is with much regret that your Committee have to announce the loss of sixteen members; three by death, and thirteen by defection. It would be dishonest in your Committee to disguise the fact, that the reason assigned for most of these defections has been the insufficiency or inactivity of the Society, and this fact brings with it not less encouragement than pain. For if, as we stated at the commencement, such active superintendence be required, it is the surest proof that such a society is wanted, and that *that* want is felt and acknow-

ledged by these very persons. It is painful however to think that we should lose those whose estimate of the requirements of the Society is so high and so just, and from whom, therefore, we might fairly expect to derive such active assistance and support. We only beg all persons to give a careful consideration to the circumstances of this Society, to suggest any means for increasing its activity and its usefulness, to make those allowances which every human society (however high its objects and intentions) requires and to remember that it is neither reasonable nor desirable that such a society should be so public and notorious in its acts as to partake of the business-like bustle of the world around, or to return that visible profit from its operations, which the habits of a commercial city may induce many to expect."

A vote of thanks was then passed to the Treasurer, S. S. Wayte, Esq., for his past services, and he was unanimously requested to continue those valuable services to the Society.

The Rev. Eccles J. Carter was elected Honorary Secretary for the present year, and the vacancies caused by the usual retirement of certain members of the Committee were filled up by the appointment of efficient members of the Society.

The thanks of the Society were voted to the Cambridge Camden and Oxford Societies for their presents of books, and also to the Committee of the Institution for the use of the theatre.

A resolution as to the form to be filled up on the proposal of any new member was unanimously adopted, and a vote of thanks to the Venerable Chairman closed the proceedings.

REVIEWS.

Naology. By JOHN DUDLEY, M.A., Vicar of Humberstone and Sileby. Pp. 646.

WE are very loth to notice this book at all—firstly, because it is the production of an octogenarian Priest; secondly, because the part with which we are not concerned, "Sacred Stones," "Sacred Towers," "Cave Temples," &c., is far superior to that with which we are—Christian Naology.

The Preface is curious. We give an extract without note or comment. "The pursuit" of Naological studies "made without any fixed purpose, had afforded much amusement to a long and happy life, when he heard that the Camden Society of Cambridge had become the advocates of the symbolical import of the several parts of the structure and the ornaments of churches. Conceiving that reasons were to be found for the symbols so used, he entered upon the undertaking of showing the rationale of those symbols, with the intention of dedicating the work to that Society. When however it was found that the Society had become so much enamoured of Romanist symbols as to be eager to inculcate Romanist errors, that purpose was abandoned."

Passing over the first seven chapters, which are not to our purpose, we come to Chapter Eight, *the Churches of Christians*. The writer devotes eleven pages to a kind of History of Christian Architecture, and sums up by a comparison of "Grecian and Gothic" art.

"Both the Grecian and Gothic have merits which, though different in kind, are *the same in amount*: whether they be regarded with reference to their sufficiency, when adopted in structures *either sacred or profane*. The Gothic invites the mind to take the soaring flights of enthusiasm, the Grecian invites it to entertain a *pure sense of humility* (!) coupled with a firm but unpretending steadiness of purpose. Both these impressions are fruits which a spirit truly religious ought to entertain; it is in consequence contended that both orders of architecture are equally adapted to religious purposes;—that, for instance, the pure, the elegant, and classical architecture of such a truly Grecian structure as the Senate House of the University of Cambridge, might be as productive of every desirable effect if used as a Christian church, as can that glory of the Gothic, its near neighbour, King's College Chapel. The Roman Architecture partakes of the merits of both, and unites their uses":—and therefore, we presume, is the style *κατ' ἐξοχήν* for Christian Temples.

Thence the author proceeds to treat of the *form* of churches. We are informed that "the more large and spacious usually contain a nave, two *ailes*, a chancel, &c., &c., &c." This information, and much that follows about "truly pious Protestants" approving of churches (*e. g.* Mr. Close) is not entirely new. From form we advance to name; and here we are told that "Protestants concede the title of Saint only to the twelve Apostles, the two Evangelists Mark and Luke, and the personage known in Holy Writ by the name of Michael the Archangel." The inference is that the English Church is not Protestant, celebrating as she does S. Paul and S. Barnabas in the body of her Office-book as well as many others in her Calendar. However, Mr. Dudley tells us that "if the names of Saint Cranmer, Saint Latimer, and the like, were given to some of our new churches, it would do honour to the present age." Also that Socrates appears to have been a True Martyr: as well as Marsyas, and the sons of Niobe: and that "the deaths of Christian Martyrs were not perhaps more meritorious."

Thence we come to an explanation of *piscinæ*, and the like appurtenances of altars, together with Durandus's explanation of them, which (as may be supposed) meets with no favour in Mr. Dudley's eyes. On the text, "Protestants cannot admit that the Sacrament is a sacrifice," he then dilates. After mentioning Galilees, he observes that "the purport of the discourses delivered in them, may be supposed to have been not only admonitory, but, the manners of the times considered, *severe and coarse*" (!)

On weathercocks, Mr. Dudley is original. They are derived, according to him, from one *Ked*, a Celtic goddess, and are the same in principle as the *ti* of Ava. Proceeding to churchyards, we find a gross mistake respecting suicides. Their bodies were buried, says Mr. Dudley, in cross-ways, because evil spirits were supposed to be "numerously abiding there," that the criminals might be more severely punished. Just the contrary. They were buried where the sign of the Cross might, in a certain sense, hallow their unblessed graves; and in the same manner, the stake driven through them was not a punishment, but a protection against the carrying away of their bodies.

Another piece of information with which we are presented is this.

"Every church of the English Establishment is usually surrounded by an area called the churchyard; it is appropriated to the burial of the dead." The author next attacks the Cambridge Translators of Durandus, for sympathizing with some of his "very comical remarks." We know not whether his own interpretation of gurgoyles may not deserve the same appellation. They were "figures likely to excite laughter and good humour, and were thus among the means adopted to avert the mischiefs of an evil, that is, a malignant eye." (Thus ends Chap. 8.)

Next we are informed that "Christians, ignorant of the heathen import of the Cross, usually regard it as a symbol of the sufferings of the SAVIOUR." Mr. Dudley prefers regarding it as the *crux ansata* of some Egyptian gods:—as the *linga* of Brahminical worship; as the *bullæ* of ancient Rome; he might have added, as a sacred symbol in ancient Yucatan. Cannot he see how—we had almost said supernaturally—Providence has ordered it that all these false religions should be in some sort typical of the Faith of the Cross?

We pass over the palpable heresy about "the three states of the Divine Mind which constitute the TRINITY" (p. 583): and after wading through several pages about Adam, and the Serpent, and Parr, and the Second Commandment, we are again favoured with some remarks on the "delirious admiration of Gothic architecture," displayed by the Camden Society, and are informed, by an anachronism, that the Apostle writes of the Editors of Durandus, "of such the condemnation is just." Next, we are told, that S. Mary was "the second wife of the carpenter Joseph,"—also, by another heretical statement, that she "gave birth to, rather than was the Mother of, JESUS." Hence Her image is not (p. 596) to be admitted into churches. Nor are those of S. Laurence (p. 597), nor Bishop Blaze, nor S. Christopher (p. 598). However, the Apostles and Evangelists may be represented on church walls. A dissertation follows on the Primacy of S. Peter, and on the Power of the Keys. Our Church, it appears, "requires every man to accede to the faith . . . of the constituted authorities." (P. 637.) And with a treatise on the Invocation of the Saints, the book ends.

We have nothing more to say on the work, except that it is better "got up" than any other provincial book we ever saw: and so far, reflects the highest credit on Mr. Crossley of Leicester.

Remarks on the Principles of Gothic Architecture, as applied to ordinary Parish Churches. By the REV. JOHN L. PETIT, M.A. Read before the Oxford Architectural Society. 1846.

THIS is a thoughtful and interesting paper, which well repays reading—although several opinions are advanced in it which we cannot accept. Mr. Petit might well have worked out several points which he does little more than indicate: for example, the "perfect adaptation" of Pointed Architecture "without the sacrifice of a single characteristic mark, to every clime, position, or command of material"—p. 10. He appears to maintain without modification, his old theory of "effectiveness" being the rule and test of Pointed Architecture. A curious

instance of this may be seen (p. 11) where he speaks almost with disapprobation of the smallness of the chancel in some ancient churches which he has observed; "and yet," he adds, "owing to some tact in the arrangement, whether a contrast in height, or a difference in gables, they are perfectly satisfactory to the eye." All the rules which he proposes in this paper are on this principle. He does not seem to realize the great object for which a church is built; but considers a picturesque religious effect as the thing which was aimed at and attained by the ancient church-builders, and which we ought to attempt. Thus "natural propriety, and especially that branch which is more tangible and definable, mechanical propriety," is, as Mr. Petit thinks, to be taken as the groundwork and basis of Ecclesiastical Architecture, rather than "conventional propriety" or symbolism (pp. 6 and 7.) But is not "conventional propriety" in Church Architecture in its highest sense the fitness of a material edifice for certain defined religious purposes. Natural and mechanical propriety are surely subsidiary, however important and even essential they may be. The latter are necessary for all architecture; the former is what makes a building a church. Mr. Petit gives an etching of a very remarkable little cruciform church, S. Leonard, Stowell, near Northleach, where the part at the intersection of the cross is covered by a sort of incipient tower, scarcely higher than the roof ridges, which has four gables facing cardinally, their roofs meeting in a central point. It is an old subject of complaint that, the more refined one's criticism is, the less pleasure we can derive from what we ordinarily see; and so the common-place observer who admires Francia and Angelica Kauffmann equally and indiscriminately, thinks a man of real taste a "prig" for confining his unqualified admiration to a few great works:—as if the latter's real appreciation of a work of art were not infinitely more delightful because more true than the other's silly satisfaction. We do not mean that this applies to the paper before us, yet there is something of the sort in the tone of the concluding paragraphs:

"My object has been, not to lay down new principles, or to shake those already established, but simply to throw out suggestions which may enable us to ground our judgment upon extended, rather than limited views. . . . By narrowing our views, we run the risk of exchanging a natural for a conventional taste; we shall be led to regret that we have no longer that tendency to unqualified and unquestioning admiration which we possessed in our childhood, when we see the noblest works disfigured, to our eye, by some fancied disagreement with notions which have been studiously inculcated. We shall sacrifice our sense of the majesty of such buildings as York and Gloucester, to the idea that they are defective, from the want of high-pitched roofs and spires."

A Guide to the Architectural Antiquities in the neighbourhood of Oxford.
 Part IV., published by the Oxford Society for promoting the study of Gothic Architecture.

THIS part completes the work, which altogether comprises an account of eighty churches within twelve miles of Oxford. The whole makes certainly a very valuable manual for Oxford students. The numerous plates, and generally good descriptions, make it also valuable to all

Ecclesiologists. We shall briefly notice some curious things in this part. In All Saints, Cuddesden, is a "lychnoscope" at the east end of the north aisle of the nave. It is a small window of one trefoiled opening: under it, divided by a transom from it, is a small square window. The writer says nothing of the presumed date of this. Some repairs, it appears, are undertaken, which the writer commends. We notice a good remark, (p. 295,) that the connexion of this church for six hundred years with the Benedictine house of S. Mary of Abingdon, will account for its great architectural merit. S. Matthew, Great Milton, has a post-reformation rood-screen. There is some discrepancy between the ground-plan and the description of this chancel, which, added to a want of clearness in the latter, makes us doubtful whether the (apparently) very curious south-west window is a "lychnoscope" or not. The writer of the notice of this church mentions, (p. 305,) a theory that the old church-builders always worked from east to west. This church has a Middle-Pointed clerestory of quatrefoils; the original Commandments over the chancel-arch, and an altar stone, 7 ft. 10 in. by 2 ft. 11 in. At p. 320 is an interesting view of a small late First-Pointed chapel, in the hamlet of Ascot, in Little Milton, destroyed in 1811. S. Catherine, Drayton, has a figure of S. Leonard, in stained glass. In S. Mary, Garsington, there is a "lychnoscope" on each side of the chancel. They are of two lights, transomed, with iron bars in the lower parts. One of them is engraved as a "low side window." There is a credence-table in this church. The clerestory is Middle-Pointed, of sexfoiled circles. The editors have inserted an inferior wood-cut of the exterior of this church, which rather spoils the volume. In S. Giles, Horsepath, there is a very rare thing: a detached font-like benatura, west of the south door. In the tower are grotesque crouching figures in bas-relief, said to represent one Thomas London, a bagpiper, and his wife, who built it. Mr. Derick, who accomplished some restorations in S. Andrew, Sandford, in 1840, added a "Norman" tower. Near this are some remains of a Mynchery. With much drollery a wood-cut of the 'pump-room' design for All Saints, Nuneham Courtney, is given at p. 364. It was built by "Simon, Lord Harcourt, in 1764, after a design of his own, which was slightly corrected by Stuart." S. Michael, Clifton Hampden, is an interesting church, beautifully situated. It has been restored under Mr. Scott; who has added a recumbent effigy of the late restorer; and a lich-gate, which is scarcely of the right kind. In S. Laurence, Warborough, is a leaden font: it has been badly restored and rearranged. S. Laurence, Toot Baldon, is a singular First-Pointed church: with narrow aisles, under lean-to roofs continuous with the nave roof. A curious trefoiled niche in the soffit of the eastern arch of the north arcade, just above the eastern respond, is supposed to be a chrismatory: a view of it is given. In S. Peter, Marsh Baldon, the place of the east window is occupied by a picture of the Annunciation. The south door of this church is square-headed trefoil. S. James, Cowley, has a curious "lychnoscope," a tall oblong slit under a broader square light. A wood-cut of this is given. We must repeat our opinion that the now desecrated hospital-chapel of S. Bartholomew is not fitted for modern imitation.

ECCLESIOLOGICAL NOTES.

S. Martin, Eynesford, Kent.—This very remarkable church stands rather remotely from any high road in the valley of the Darent. The plan comprises a broad chancel with round-ended apse of First-Pointed style; a short broad nave, with west tower, the shell of which is Romanesque; a south transept of First-Pointed; and a north chantry-aisle, and western porch of Debased work. The apse is the most singular feature: it is possible that it is rebuilt on Romanesque foundations, as it is clear from the remaining west door that there existed a Romanesque church. At present however it seems quite of First-Pointed, and has an unequal triplet of deeply splayed lancets with jamb-shafts and moulded hoods, all on a horizontal string. Externally the roof is sloped-off, and the three lights also rest on a string, not extending all round the apse but cut off beyond the outer lights. The altar—which has on its old hanging a cross-calvary embroidered properly in gold—stands detached just outside of the chord of the apse. South of the apse is a piscina with two orifices—one circular, one octofoiled,—in a fenestella with a finely moulded arch and shafts. The base is of First-Pointed character, the cap of Middle; thus indicating an early period in the transition. The chancel has on the north side two First-Pointed lancets, with hoods and jamb-shafts, each under a moulded arch of construction. At the south-west of the chancel is a curious “lychnoscope” of early Third-Pointed date. It is of two lights, each ogee-trefoiled, with a kind of quatrefoil in the head. The label, which has horizontal returns, is a scroll. This window has a plain transom; the lower part is now as low down as the external level of the churchyard. The chancel-arch is good, of two plain chamfered orders and a label, and piers of early Middle-Pointed detail. The south transept is a remarkable structure. It is First-Pointed, of small area, but full of windows. Its east wall has three equal lancets; the south wall three unequal lancets; and the west two equal lancets: all these lights being set on a horizontal string, of rather Middle-Pointed character. There is a small plain single piscina, and sedilia under a plain chamfered segmental arched head, in the south wall. On the outside there is seen a circle over the unequal southern triplet. Two stone coffins are lying in the chancel. The nave retains nothing of interest except a good Romanesque west door, now sheltered by a late porch. It is richly moulded with billets, chevrons, &c., and has the tympanum diapered in squares, each crossed diagonally in lines which separate four small rings. A pointed doorway is inserted. The north chantry-aisle is very poor with two roofs at right angles to the nave. The masonry is rude flint and rubble-work. The tower is square, probably ancient in its shell. It is surmounted by a broached spire.

SS. Mary and Nicolas, Etchingham, Sussex.—This church, take it altogether, is perhaps the most interesting in the county; and though many must have heard its name, probably few are aware how very curious a structure it really is. The Lords of Etchingham, it would appear, served under Edward III. and the Black Prince in their French wars; and one of them, Sir William de Etchyngham, seems to have brought back a foreign architect to his own manor, and to have employed him in designing the church which it was his intention to rebuild. The first view of the building gives a perfectly foreign impression,—whether you look down upon it from the wooded lane that leads onwards from Ticehurst, or whether you gaze up to it from the bridge that, at the bottom of the valley, bestrides the yet infant Rother. The walls are very lofty: the tower central: the roof of immense pitch: and the window-cills are very high from the ground. The date would appear to be about 1350, just when Middle-Pointed, in France, was beginning to Flamboyantize; and the windows of S. Mary's are anything but English Middle-Pointed, and not pure French Middle-Pointed, and yet cannot be called

Flamboyant; the mingled efforts of English workmen and a French architect, somewhat moulded by the influence of a transitional period, has resulted in the singular composition before us. The plan of the church comprises chancel, nave, two aisles, a central tower, a south porch, and an intended north chantry. Not one alteration in the windows has been made since the day of dedication. The arrangement of the altar is singular. The three or four steps leading up to it occupy the middle of the chancel, but do not extend to the north or south sides: on each side of them are two projections, richly paved, as was the whole sacrarium, with small tessellated tiles; that at the north is without apparent use, that to the south serves as a platform to the sedilia. These are three in number, and of equal height; the shafts are four-clustered; giving, in their octagonal bases, warning of the approaching change, while retaining, in their circular capitals, traces of the earlier style. The tiles above mentioned are not of a very common description; they are blue, the devices being yellow, and principally consisting of complicated stars. Immediately to the west of the sedilia is a stone table, which may have served as a credence; but which, it has been not ill remarked, may well be supposed a receptacle for the *pains benis*, which form so conspicuous a figure in many continental rituals. If the architect were from the Diocese of Amiens, or that of Rouen, (and it is just from one of these dioceses that he may most probably be supposed to have come,) he would in all likelihood have bestowed especial prominence on this arrangement. On each side of the chancel are three windows of two lights; those on either side are all different. The stalls, eighteen in number, three in each return, are singularly beautiful; and their stone basement is pierced with quatrefoil air-holes. The rood-screen is poorer; it consists of a series of trefoiled lights: (and it is remarkable that, after the well-known character of French architecture, there is not a cinquefoil to be found in the chancel.) There appears to have been a double screen, the space enclosed between them perhaps being employed for the stairs. Before the high-altar lies the brass of the founder: a knight in the armour of the latter part of the reign of King Edward III. The legend appears to be this:

De terre fu fit et fourme, et en terre fu retourné. William de Etchynggham estoit nome: Bien de malme apt pitie. Et tous q' par ici passez pur l'alme de moi pur Dieu priez: q' de Januere le xviij de ce passai, lan nre Seignour mil trois cent quatre vint sept come Dieu volait entre my noct.

Though there may be inscriptions in French as late as this, they are not common;—and this tends to render the foreign character still more remarkable. A very small part of the canopy is alone left, and the head of the founder has been lost. But on a loose piece of brass, forming a very thick label, the following is to be read.

Ecce Willmus fecit ista ecclesiam de novo reedificari in honore Dei et assumpto beate marie et sci nichil, qui quidem fuit Willus Jacobi de Etchynggham milis.

To the west of this brass is another, which represents Johanna de Etchynggham, (1404,) between her husband William, (1412,) and her son Thomas, (1444.) The figures of the father and the son are the same, and of course of the later date. And another Thomas de Etchynggham is commemorated in a plain mural brass fixed above the stone table that we have mentioned. On the nave we need not dwell so long. Both nave-arch and chancel-arch are of the poor late Middle-Pointed character, which is so common in this district of Sussex. The aisle piers however, of which there is one and two responds, are of much later character. The east windows of each aisle are very remarkable. They have very obtuse heads, are of three cinquefoiled lights, and have no other tracery than four quatrefoiled circles, arranged side by side. In the other windows, three on each side, square headed, and with two lights, there is nothing very remarkable. The west window, in the thickness of its

tracery, and its Flamboyantism, much resembles the eastern. The tower, which is high, and has a stunted spire, has nothing to distinguish it from many of its neighbours. Nor has the font, though elegant, and with a greater tendency to First-Pointed work than would be thought likely in such a church. When the reader has satisfied his curiosity respecting this church, we should advise him to strike southwards, and keeping the western bank of the willowy Rother, to pursue his walk to

S. Mary, Salehurst.—This church cannot compare in interest to its sister; but is not without its value. Consisting of chancel with north and south chapels, nave and aisles, engaged western tower, and southern and western porches, it probably (in all but the last anomaly) presents a *beau idéal* of the *de facto* theory of a modern church in a manufacturing town. The chancel is not short; but the nave is of prodigious length, consisting of six piers and two responds, including the tower arches. There is a First-Pointed clerestory, very poor indeed; as is also all the work of that date which occurs in the chancel. The east window is a fair specimen of early Middle-Pointed; and the west window a curious, but not very beautiful instance of Transition to that style: it contains five unequal lights, trefoiled immediately under the exterior arch. The west door is a singular example of a circular arch, in combination with very pure First-Pointed mouldings. The western porch is of stone, and (which is not uncommon in this part of the country,) groined; and perhaps dates about 1360. It might be difficult to find three other specimens of Transition placed so close as in the west end of this church; the door, transition to First, the window to Second, the porch to Third-Pointed. The northern (or Wigsell) chapel is a very fair Middle-Pointed building; and the southern a good specimen of early Third-Pointed. The piers are all commendable; but that arch which leads to the north chapel, very beautiful. In that chapel there is a canopied mural monument to one of the Harcourts which is worthy of attention. All these are Middle-Pointed. Many of our readers are perhaps acquainted with the font, and its base surrounded by Salamanders. The windows of the aisles are square-headed Third-Pointed insertions of two lights; but different on the opposite sides. There is an interesting monument to an Abbat of Robertsbridge, a stone incised with a hand holding the pastoral staff, which has been laid down, but unfortunately where it can be least seen, under the pulpit. The southern porch is one of those quaint wooden erections which may be of almost any date: it appears however coeval with the western; and the tower, which is late and embattled, is of poor Third-Pointed character, in its upper stages. This church, it is but fair to add, is greatly indebted, and will, we believe, be shortly more so, to the exertions of its present rector. The First-Pointed windows, perhaps architecturally the worst we ever saw,—supply some admirable patterns of stained glass.

Holy Trinity, Wensley, North Riding of Yorkshire.—This church has a chancel, nave with aisles, north and south porches, and a modern western tower. It has features of all three Pointed styles, but the exterior is not very prepossessing, though beautifully situated, and chiefly remarkable for some curious buttresses, of Third-Pointed character, charged with niches containing shields, and each surmounted by a small range of battlement. Several windows seem to be early Middle-Pointed, and the chancel is First-Pointed, having rather wide lancets, which are internally enriched with shafts and perpendicular bands of toothed mouldings. The east window is incipient Middle-Pointed, having five trefoiled lights within a pointed arch, and no tracery. The interior is solemn and venerable. The arches of the nave are of very noble proportions, and spring from lofty octagonal pillars, which stand free and disencumbered by piers—the original open benches remaining tolerably perfect. The east end of the north aisle is enclosed by a very rich screen forming a chantry chapel, bearing an inscription now partly obliterated.

rated. This chantry is further remarkable from being formed into the family-pue of the Scropes, by the insertion of another wood screen within the original one in the time of James I. The later screen is gorgeous of its kind and resplendent with gilding and blazoned shields, and the pue is covered in by a kind of roof enriched with pendants. This may be regarded as a very early specimen of a pue. The chancel has an imposing appearance within, and contains the original stalls, the wood-work of which is fine and well preserved. The ends are enriched with figures of animals sedant, and in front are several shields with the armorial bearings of the Nevills, Scropes, and Keppells, also the following legend distributed in shields:—

Soli Deo honor et gloria. Henricus Riche.

..... M^o CCCCC XX^o VIII.

The south-west window forms a "lychnoscope," and has the lower part divided by a transom. On the south side of the altar are three equal First-Pointed sedilia with tooth-mouldings. On the north side is a sacristy with a chamber over it, to which the access is by a ladder. On a slab just in front of the altar is a fine brass of an ecclesiastic in sacerdotal robes of very fine execution, probably Flemish, and remarkable as being subsequent to the Reformation. The legend runs thus:—"Oswaldus Dyke jaceo hic rector hujus ecclesiæ xx annos reddidi animam 5^o Decem' 1607. Non moriar sed vivam et narrabo opera DOMINI." Part of the rood-screen is now within the tower arch. The south door of the nave is good Middle-Pointed, having fine mouldings, trefoil feathering, and a high triangular canopy springing from shafts.

All Saints, Rotherby, Leicestershire.—This is a small church, chiefly Middle-Pointed, consisting of a nave of three bays, south aisle, and chancel. The pillars are octagonal, tall, and graceful; over the arcade is a contemporary clerestory, of pointed windows, of two lights, the tracery varying in each. *Within* the aisle, at its eastern extremity, has been erected a simple, but graceful Third-Pointed tower, embattled, and with the row of quatrefoils prevalent in this district below. This tower rises one stage above the nave-roof, which at present is of low pitch, and affords no means of ascertaining whether it has ever been higher. Being built within the aisle, the western arch of the nave was filled up, and a smaller arch, leading to the tower, erected beneath; the clerestory window above is of course blocked, but remains otherwise perfect. The western façade, except the tower, is poor; the west window Debased; but the upper part of the front has been rebuilt still later, and a very poor window inserted above the one just mentioned. At the same time nearly the whole north wall seems to have been rebuilt in a very poor style; it would almost appear as if a north aisle had been destroyed, though no certain traces can be made out. The south aisle has two three-light reticulated windows, that to the south square-headed, that to the east under a pointed arch. The chancel retains its old pitch of roof, reaching a little higher than the apex of that of the nave; inside an unsightly plaster ceiling blocks up half the chancel arch, and has caused the destruction of the east window, the arch of which may be traced outside, while a miserable imitation of an early triplet is inserted below. To the south are two small reticulated windows of two lights; the western has its lower part transomed off for a "lychnoscope." The present font is an unsightly vase on a pedestal, not large enough for immersion: the ancient one, a rude one of Romanesque date, being sacrilegiously employed as a water-butt in the churchyard. This desecration was effected about eighteen years back, when the church was encumbered with pews. The south side of this church is eminently picturesque and in good preservation: the rest of the exterior is bad, and within the good effect of the beautiful arcade and clerestory is almost destroyed by the general air of neglect and desolation.

NEW CHURCHES.

S. John Baptist, Sudbury, Harrow-on-the-Hill.—This small church has just been erected by (in great part) individual generosity, with the co-operative approbation of the Vicar of the mother church, Messrs. Scott and Moffatt being the architects. The plan consists of a chancel with sacristy, (unfortunately at right angles to it,) nave, and south porch; the style adopted being Middle-Pointed, and the material, flint with stone dressings. The east window is of three lights, with the tracery kept very high; the chancel is moreover lighted on the south side by a single trefoil window and a two-light one to the west of it, the priest's door being interposed; and it has a single trefoil-headed window on the north side. The altar is of wood, with a small reredos, having the monogram illuminated. There were no chairs when we saw the church, and we trust that none are in preparation. The chancel, which is of proper proportions, though, we are sorry to say, not appropriated to clerks, is benched stall-wise. The chancel arch rests on corbels, representing angels: we very much wish Mr. Scott would spare us the needless repetition of angels with which his churches abound; as for instance at Clifton Hampden, restored by him, where they are found upon the bell-turret to the detriment of the generally simple character of that antique church. The pulpit stands at the south-east angle of the nave, and below it the desk facing north, with a letter-n-shelf placed angularly. The windows, three on each side, (which we do not commend,) are all two-light, excepting the most westerly, which are single. We may remark that the tracery is varied in the different windows, and that the iron-work is placed externally, which gives them a very real appearance. The seats are open, with flat book-boards. The roof is of a massy and simple construction, consisting of tie-beam, king-post, and struts. The westernmost bay of the roof, is supported upon most ungraceful wooden pilasters reaching to the ground, for the purpose of affording support to the belfry. This is a very infelicitous substitute for the massy timbers of some of our ancient churches, and is still more to be avoided, as it might be used to conceal iron. The arches for a future north aisle of four bays are turned in the wall, and are, as they should be, apparent both internally and externally. The west end is lighted by two trefoil-headed windows, a buttress being set between them on the outside. The font of stone stands before the entrance. The nave looks somewhat broad, still the whole effect of the interior is solemn and church-like. The church loses its simplicity externally by being roofed with alternate bands of plain and fancy tiles. The south porch of wood is very commendable, with the exception of the form of its roof, which at its eaves changes abruptly into an obtuse pitch, instead of sloping gradually off, thus breaking the line very disagreeably. We notice the same peculiarity in the other roofs of the church with regret, as it mars the external effect of this otherwise pleasing structure. The bell-turret is of wood, somewhat too ornate, and it is surmounted by a small shingled broach. On the whole, though there are points which might be amended, we are much gratified with this little building, and consider it a very praiseworthy attempt at reproducing a small village

church. It has far less of the mannerism of its architects than other of their works which we have seen. It stands close to the Sudbury station of the London and Birmingham railway.

All Saints, Harrow-Weald.—The first stone of the church which is to succeed the present miserable chapel at Harrow-Weald has been solemnly laid. We are sorry to see that Mr. Harrison has adopted the First-Pointed style, which is not improved by the windows having trefoiled heads. Is it too late to correct this?

A new church is in the course of erection at *Hoston*, from the designs of Mr. Railton, in whose praise we can say but little. It is a huge pretending First-Pointed pile with stunted sacrum, exaggerated windows, and thin walls. The side lights, which are couplets, are banded together in a curious manner by blocks of squared Caen stone, which form common masonry to both lights, and give an extraordinary panelled look to the mass. At the east and west ends are portentous triplets. The buttresses have enormous gabled heads. Internally the church is as little satisfactory as outside. We find stilted bases, and preparations for plaster mouldings. The side windows too, which are externally splayed, have merely nine-inch internal reveals, the walls are so thin; there are cast-iron beams to hold the aisle roofs; that of the nave is of timber, and of a fair character, the best thing in fact about the church. There is a huge west gallery. We must not forget to state that there is a clerestory, and a western tower; we do not know whether or not this is to be surmounted by a spire. The western buttresses have their western water-tables curiously sliced off.

CHURCH RESTORATIONS.

Cologne Cathedral.—The following Report was read at the last general meeting of the Society for the Restoration of the Cathedral, held at Cologne, on the 25th of May, 1846. Though somewhat long, we have much pleasure in presenting it to our readers. Such a document in fact cannot be without interest and instruction for us, as showing the spirit with which our “phlegmatic” kinsmen have entered upon, and are pursuing this great national undertaking—and as giving us a better insight into the practical details of the system by which such a work is maintained. True it is, that we do not find sums from private individuals which will stand comparison with those towards an anti-corn-law league, or even a Cobden testimonial; but we have the gratifying sight of persons of all ranks and classes, from the Emperor himself to the scholar at the Mechanics’ Sunday School, contributing according to their means to a great and religious work, from which no return, in an economical sense, is to be expected. Here we see artists dedicating a part of the proceeds of their exhibitions and concerts, and manufacturers giving a percentage upon the sale of their goods in furtherance of this object; while numerous sister societies are forming around the central one in different cities and towns, and acting as so many channels to convey the necessary supplies into the general treasury. More is doubtless done in Germany in this syste-

matic way—more in England by individual enterprise, working less according to system; neither are we sure that the same system would admit of being applied to the restoration of our own cathedrals. There may be practical difficulties in the way to make that which seems so successful in the one case, productive only of harm in the other. Still we wish to throw it out as a hint whether something of the same kind might not be attempted among us, with respect to Westminster for instance. At any rate the example of our neighbours in thus resolutely attempting what has been so long regarded as an impossibility, and the success which has attended their efforts up to this point are quite of a character to rouse something of a spirit of emulation among ourselves.

"FOURTH GENERAL MEETING OF THE SOCIETY FOR THE RESTORATION OF COLOGNE CATHEDRAL, MAY 26, 1846.

After the Vice-President, M. Berghaus, had opened the Meeting with a short speech, the Secretary proceeded to lay before it the following Report of the affairs of the Society and statement of its accounts.

The Committee of this Society fulfil to day for the fourth time the duty imposed upon them by its statutes, of giving to the annual elective assembly an amount of their management of the Society's affairs. When in March, 1842, they first entered upon their labours, it was far from being certain whether those hopes, which the spirited manner in which the idea of carrying forward and completing the erection of the Cathedral was taken up had encouraged, would after all be realized. Since then the success of this vast undertaking seems in a manner to be insured by the protection and co-operation of our gracious Majesty, the favour of many other sovereigns and princes, the active sympathy of our numerous associates, and the manifold efforts made in its support as well in other lands as in our own. The progress of the works answers to the widely extended influence your Society has by this time won for itself, and the vaulting in of the south aisles together with the arched portals of the north and south sides present the most decisive evidence of the favourable state of the affairs relating to our undertaking—while, at the same time, they make visible to all the real importance, the value and extent of the work, which has thus been recommenced. In looking back upon what has been already accomplished, it is a source of great satisfaction to your committee to be able to exhibit to closer inspection the internal affairs of your Society, its performances and its resources during the year just past. Like the previous years it bears witness to the loving zeal, and steady perseverance with which so many friends of the restoration both at home and abroad, individually and collectively devote themselves to its interests. The First General Meeting of last year, so full of joyful and friendly feeling, that it will be long before we lose the impression of it made upon our memory, attested the meritorious manner in which the members discussed and voted upon the various questions of interest which came before them. The alteration then adopted in the statutes, with a view to limiting the number of proxies in any one hand, has since received the sanction of His Gracious Majesty, and we shall therefore on the present occasion, in filling up the vacancies in your Committee by election, take advantage of the influence of this change.

The Domblatt, which since the first of January 1845, has at the decision of the Committee altered its form, and appears now as a monthly publication, will continue to be printed and circulated with the same promptitude by M. Du Mont-Schauberg, and in addition to this advantage a return of 114 thalers (£17) has thence accrued to the Society from the retail sale for the year 1845.

The Library of your Society continues to be increased by numerous addi-

tions, so that the catalogue now mounts up to some 142 numbers. Besides the parts already sent in of the very valuable work of D. Puttrick, of Leipzig, entitled "*Denkmale der Baukunst des Mittelalters*,"* we would especially note among the presents for 1845, the "*Denkmale des Baukunst vom 7 bis zum 13 Jahrhundert am Niederrhein*,"† by Sulpiz Boisserée, by the presentation of which the highly esteemed author has given a new instance of his attention to the Society.

During the course of last year new auxiliary societies have formed themselves at Bensberg, Keyenberg, Merheim, Overath, and Wahn-Heumar. The total number of societies in other places in connection with our Central Society amounts now to 117, of which 99 are formally incorporated with the central body, whilst seven work independently. The accession of the eleven remaining ones is still to be expected.

Along with these societies work the various restoration associations which have formed themselves in Cologne towards promoting the common end, and which contribute in various ways to increase the means.

The collections in Cologne and Deutz continue to be made in the ways hitherto practised at the instigation of the parochial clergy and the members of the Society especially devoted to the concerns of the restoration, and personally through the members of Committee. The result of last year's contributions, amounting to more than 15,000 thalers (£225), shows the continued sympathy of our fellow townsmen, especially when their liberality in other matters called for by the circumstances of the time is taken into account.

Although it were to be wished that the feelings of our youth in favour of the restoration were yet more actively called forth than has been the case, and a co-operative system established among them throughout our land in furtherance of this vast undertaking, according to a plan conceived by some approved schoolmasters among us, it is nevertheless very encouraging and deserving particular mention, that the elementary schools of our city have not been behind hand in the subscriptions once set on foot, and have again in the course of the past year sent in to the Central Society a sum of 122 thalers (£18); and that the contributions from several other schools, those, viz., in the circles of Bonn and Wipperfurth, in the decanate of Bergheim, in the district of Meckenheim, in Blatzheim, Brauweiler, &c., have amounted to an equal sum. Added to these is the respectable contribution just received from the Mechanics' Sunday School at Aix-la-Chapelle of 18 thalers (£2. 14s.)

The Cologne Art Union again this year interested themselves in the work of restoration having opened their exhibition for four days for its benefit, and forwarded the proceeds, amounting to 90 thalers (£13. 10s.), to the funds of the Society.

In like manner have the "Men's Vocal Society" of this city presented a stained glass window of mosaic pattern for the triforium of the choir, value about 180 thalers (£27), and, in addition, devoted to the cathedral works the sum of 85 thalers (£13), being one third of the proceeds of their concert. A similar window of equal value has been put up in the cathedral as a present from the various Restoration Societies in this place, and some friends of the restoration at Klütch; and several other objects have likewise been presented. The oratorio performed in the Gürzenich on Good Friday, under the direction of Herr Capellmeister Dorn, procured a sum of 25 thalers (£3. 15s.), and it is to be expected that the contemplated repetition of this solemn and sacred music in future years will produce a larger return. A subscription list, it is well known, lies open in the sacristy for strangers visiting the cathedral. These subscriptions amount for last year to the sum of 113 thalers (£17), and may be reasonably expected to increase yet further as a friendly feeling

* *Monuments of the Architecture of the Middle Ages.*

† *Monuments of the Architecture on the Lower Rhine, from the 7th to the 13th centuries.*

towards the object in hand, gains ground and becomes more active, and in proportion to the growing interest and attention which the further advance of the works cannot fail to excite.

Individual members of our Society continue by their regular and ample annual contributions to evince their zeal and inclination towards this great work, and thereby animate the courage and activity of all who are associated to promote it.

Others in no less degree gain a very considerable addition to the Society's income by setting aside part of their well-earned profits: and thus (to mention names,) Messrs. Villeroy and Boch, in Mettlach, by the sale of the "cathedral drinking cup" from their earthenware manufactory, at 15 sgr., out of which they dedicate 4 sgr. to the cathedral, have been able to raise a sum of 140 thalers (£21), up to the 5th of November last year.

Along with these means which have accrued to the Society from the contributions of its members and the liberality of other corporations and friends of the restoration, Bavaria and the Society for the Restoration of Cologne Cathedral established in that country under the patronage of his Majesty the King of Bavaria, has sent in a contribution for the year 1844 of 28,000 florins (£4,600), similar to the years 1842 and 1843. The zeal with which Bavaria and her illustrious King continue to assist us in our vast undertaking must serve as a powerful example to the rest of our countrymen.

The last year furnishes the appearance, most encouraging for the future success of the works, of a greater degree of interest on the part of our princes. The example of his Majesty the Emperor of Austria, who presented us on our last anniversary with 8,000 gulden (£833), has not been without its effect. His Majesty the King of the Netherlands has made us a present of 1000 gulden (£84). His Royal Highness Leopold Grand Duke of Baden of 2000 gulden (£170). His Majesty the King of Hanover of 1000 gulden (£86). The illustrious Prince of Lichtenstein of 200 ducats (£96). All of these being signs of a favour on the part of these illustrious personages which still give hopes of the formation of an union among them for the promotion of the restoration.

Her Majesty the Queen of Great Britain and Ireland, whose visit to the cathedral on the 13th of August last year we ourselves had the honour of solemnizing, has put at the disposal of your Committee the sum of 3,500 thalers (£525), in the most gratifying manner, thereby evincing the high value she put upon the work we have begun, and upon the efforts which have been made by your Committee.

Upon the occasion of this visit from her Britannic Majesty, we had also the happiness of receiving in the cathedral our noble patron and beloved King, and the Committee considered it their duty then to present to him the Report of the operations of the Society during the three years it had been established, which he was pleased to accept with the most gracious expressions of satisfaction.

The results therefore of the last year's proceedings, now before us, correspond well with the expectations which were to be entertained from the progress of the works. That the increased interest in the object we have in hand has not been altogether commensurate with this progress, considering the great accession of adherents upon the first revival of the idea, is easily accounted for. Still an advance bearing some proportion to it has not been wanting. The means now at our disposal are already considerable: the ground gained has been very important. If we keep up the power we at present bring to the work, and if the associates and friends we already number persevere in their adherence, our eventual success in the restoration of our cathedral is a matter of certainty, and the Society will go on continually to extend its influence yet further in all directions. — From the "*Kölner Domblatt*," May 31.

S. Mary, Little Houghton, Northamptonshire.—The chancel has been recently repaired in a manner more creditable to the good intentions than to the judgment of those concerned. The church contains work of all dates, but almost all trace of ancient character has been long ago obliterated from the nave; the arcade,—the church has only a south aisle,—being demolished, the roof converted into a flat plaister cieling within, and a hideous construction of slates outside, and large round-headed windows inserted. The doorways, one Romanesque, the other Third-Pointed, and the First-Pointed font were spared. The chancel was of the transition from Middle to Third-Pointed, but the tracery had been removed from the east window. This is now supplied by a three-lighted one with reticulated tracery, of creditable execution, though the jamb-mouldings are scarcely satisfactory. The dripstone terminations are left in the block. The south side has its two original windows remaining: on the north is only one, more like a “lychnoscope.” The roof remains of that medium pitch, which is the least satisfactory of any: inside it is open, but of exceedingly poor design, and cieled between the rafters. The arrangements are well-meant, but are open to very serious objection. The sacarium-rails are placed so far east as to leave the sedilia partly without, their place being supplied by two rich Glastonbury chairs placed on each side the altar, looking north and south. There is no screen, and the chancel *seats*, for they are not *stalls*, are of very poor design, and are so far from being returned, that they only occupy the space east of the arch opening into a small chapel at the end of the aisle. At the east end of this chapel is the organ, placed happily on the ground, but in a pue. Alongside of it against the wall, and looking west, are some very singular stalls, which we wonder were not placed in the chancel, instead of their present anomalous position. They are of the old ecclesiastical form, even to the retention of misereres, though these are not carved, and are very substantial, and in their way handsome, but the carving with which they are decorated is not even cinquecento, but of a still later character. The nave does not seem to have been touched, as the pues, reading-pue and all, still remain.

S. Mary, Brington, Northamptonshire.—We rejoice to say that the aerial pen in S. Mary, Brington, Northamptonshire, which blocked up the chancel-arch has been destroyed, and Lord Spencer and his family intend to occupy open seats. We hope a screen may be supplied.

S. Mary, Dallington, Northamptonshire.—In S. Mary, Dallington, Northamptonshire, a fair reticulated window of three lights has been substituted for an Italian east window: and a square-headed one of Middle-Pointed design—a form very common in this locality—has taken the place of a Debased one at the east end of a south chapel.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE think it advisable to postpone the table of dimensions of French Cathedrals for the present. We take this opportunity of remarking how extremely important authentic tables of dimensions are. We shall always feel obliged for the results of personal measurements.

We are informed that occasionally in Oxford a funeral is preceded from the house to the churchyard by a mute ringing a small hand-bell.

We cannot do more in our present number than call attention, with high approbation, to Mr. Burns' "Anthems and Services for Church Choirs," of which five numbers have already appeared with an admirable selection of real Church Music.

A correspondent states that there is an ancient Romanesque church with an apse, between Dundee and S. Andrews. We had stated in our paper on the Ecclesiastical Architecture of Ireland, that the early churches in Scotland were not apsidal.

Another correspondent sends us a sketch of a curious piscina in S. Mary, Castle Ashby. The fenestella is oggee-headed, and cinquoiled. At the bottom there are two trefoiled orifices: above these is a shelf, pierced for a drain, with a circular basin; and above this again the ordinary cruet-shelf.

We are glad to insert the following letter:—

"To the Editor of the Ecclesiologist."

"SIR,—In your last number you speak of "the east end" of the Savoy Chapel, whereas the building is a remarkable exception to the rule of orientation, being built *north* and south. Another peculiarity is that the two entrances (one of which is blocked,) are very near the altar. It is however quite possible that there was once an entrance at the south end. The absence of any distinction of nave and chancel may perhaps be accounted for by the fact that the chapel was domestic. The Third-Pointed parish-churches of London and its vicinity seem, however, to have been usually without any other distinction than the screen.

"The following venerable reliques of ancient churches are not mentioned in the article, 'Ecclesiological London.'—(Others are named in the Papers on the Crypts of London, in the Transactions of the Cambridge Camden Society.)

"S. Mary-le-bow,—the crypt. 1087.

"S. Bartholomew the Great,—the west door of the nave. First-Pointed, with the tooth-moulding. Also some remains of the cloisters.

"S. John, Clerkenwell,—the crypt.

"S. Ethelburga, Bishopsgate Street. Third-Pointed.

"S. Helen, Bishopsgate. Third-Pointed. With several very curious monuments.

"Holy Sepulchre, Snow Hill,—the fan-vaulting of the porch.

"To these may be added:—

"Lincoln's Inn Chapel. (Inigo Jones.) 1620.

"S. Alban's, Wood Street. (Wren.) 1685.

"All-Hallows the Great and S. Peter, Cornhill, have wooden rood-screens.

"It is probable that nearly all Wren's churches contain fragments of earlier date. S. Andrew's, Holborn, has Third-Pointed arches under the tower.

"Within the last two or three weeks, the chapel of S. Bartholomew, at Kingsland, has been totally destroyed. It was of very small dimensions and of very late Third-Pointed architecture. I fear the site will be desecrated.

"S. John's Gate is under repair. The funds, it seems, will not allow a perfect restoration, but it is hoped that the works in progress will preserve what remains for better days.

"You are probably acquainted with all the buildings I have mentioned. The above brief and unconnected notes may nevertheless serve to remind you of some which might otherwise have been overlooked. If they should prove in any degree or in any manner useful, my end is answered. If not, I know you will give me the credit of good intentions.

"I am, Sir, Yours very truly,

"✠ G."

We are afraid we shall not be able to comply with "a Churchman's" wish. Received:—"H. S."; "R. N. R."; "A Member of the House"; "A Lincolnshire Incumbent"; "J. W. H."; "A Subscriber"; "M. N."

THE ECCLESIOLOGIST.

" Surge igitur et fac : et erit Dominus tecum."

No. LI. — SEPTEMBER, 1846.

(NEW SERIES, NO. XV.)

THE FRENCH ACADEMIE AND GOTHIC ARCHITECTURE.

THE number of the *Annales Archéologiques* for June, which we have received, through some neglect of the booksellers, since our last number was published, has brought before us a circumstance which we feel bound to notice to our readers, without delay and prominently, because we think it one of the most important of the occurrences of the day, and expect no inconsiderable results from it.

The Institut of France, through the Académie Royale des Beaux Arts, has committed itself to a strong opinion against the revival of Pointed Architecture, and an official paper has been put forth to this effect bearing the signature of M. Raoul-Rochette, its secretary. M. Didron has not failed in his duty on this emergency. The next number of the *Annales* which followed the publication of this document contained a long, clear, and convincing reply from M. Viollet-Leduc, and we are glad to see that the editor announces, in his number for July, that the subject is causing great agitation among the French ecclesiastics, and he prints an additional critique from the pen of one of them, which is well worth publishing.

To us this movement of the Académie seems wondrous strange. We are at a loss to assign motives which could induce persons, whose position implies the character at least for taste and learning, to come forward in support of so obviously a falling cause as that of *Classical architecture*. There is a Quixotism which one sees occasionally about literary men, that, having been accustomed to lead the public, they come so utterly to despise its taste and its knowledge, as to lose all caution about what they propound. This, with the desperation of those who find the public attention occupied by a new generation which has other views than theirs, and which, instead of listening with deference to their traditional lore, will continually be asking impertinent questions, may account perhaps for an attempt to crush the revival of Pointed Architecture even in its own peculiar sphere,—the temples of

Christian worship,—which bears much more the character of the romantic valour and impetuous charge of the military of France, than of the cool sagacity and clear accuracy of her philosophers.

That the question is in fact settled, we can have no doubt; how far the documents before us are conclusive respecting it, we purpose to give our readers some means of judging for themselves. So rude an attack as this will doubtless bring out all the power which is enlisted on the side of Christian Architecture, and give it a triumph more complete as well as more gratifying from the obstruction.

We trust that if we enter into a short review of the state of things here, comparing it with that in France, we shall not be supposed to intend anything hostile. We should indeed be deeply grieved if our humble efforts to aid them in their noble defence of our common cause should be construed into anything like disrespect or unseemly triumph. Our object is rather to show what has been effected here by the perfectly unembarrassed action of public opinion, neither hindered nor advanced by Government influence, but depending solely on the conviction which sometime or other follows the statement of truth. We desire to claim no merit for originality or priority; we merely wish from the past to draw an augury for the future, and to show what must be the result of this struggle in France, if only through the bounty of Providence, prosperity and peace are permitted to produce their natural effects; and we desire to draw out to their ulterior consequences the truths which we hold in common with our French friends. Our object is not to show that the English people is more easily persuaded than the French Institut, not to claim the first place, but to take our part in the contest and obtain reciprocally help for the future.

Non ego nec Teucris Italos parere jubebo,
Nec mihi regna peto; paribus se legibus ambæ
Invictæ gentes æterna in foedera mittant.

In England we think we may say that the question of the employment of some form of mediæval architecture for new churches has been now for some years settled. Five years back, when we commenced our labours, there were still a few Classical designs executed in London; now they are banished to the unfashionable parts of the world, the Provinces and the Colonies. We do not at present remember one, except the new cathedral at Antigua, and our readers will not fail to remember that we view the more fitting architecture for tropical countries as a problem not yet solved. While therefore we admit that the most perfect form of Pointed Architecture is not applicable to new climates, and have not as yet thoroughly worked out the questions of the modifications which it ought to undergo,* we must be forbearing in our censure

* There are certain principles of Christian art which ought to be all prevalent and permanent: those in fact which have a meaning depending on religion, and beyond and apart from mere considerations of art. On the other hand there are features of buildings which depend on climate and materials of the place, or time of construction: which not only may, but ought to vary under different circumstances. We do not appear as yet to be possessed of knowledge and genius sufficient to discriminate between these classes, and it is not difficult to see that in more cases the general effect depends on local peculiarities; for instance in high pitched roofs and large windows, which are suitable only to colder climates. If we compel our taste to yield in these respects, we are stopped again by the religious feeling which connects the high-pitched roof with the principle of verticality.

of those who see the difficulty and who employ a style which they think suitable in point of art, but which is defective in spirit, because it does not recognize the principle of verticality, which having once become a primary feature in the churches of a large portion of Christendom, ought not to be abandoned. Without it new erections must be unsatisfactory, and in old ones an effort of mind is requisite before the reasons which may fairly be advanced can account for its absence.

The architectural movement however in England has gone further than it has abroad ; or perhaps we should say that it has had a different origin and has run another course. There has been no period of any length, since the Reformation, in which constructions either partially in the spirit of Gothic architecture or reproducing some of its details, have not been erected. The taste for the old art has been overborne, it has even been expiring, but it has never been quite smothered : a fact to which even Batty Langley's absurdities witness. The forms familiar to the learned and the upper classes at that period of their lives which they have doubtless considered the happiest, when they were studying at the Universities, could not fail to influence the constructions of their maturer years ; and from the year 1762,* when Walpole's "*Painting*" was published, there has been a growing disposition to acknowledge the beauty of mediæval art. But, like many other signs of hope in the present day, we are disposed to trace the progress which has of late been made in a considerable degree to the writings of Sir Walter Scott : and whatever be his place among the chiefs of English Literature, he will we believe earn from posterity a higher praise than is ever the lot of any mere literary man, from the purity of his writings, and the lessons which his readers could not fail to draw from the truthful and attractive pictures he has given of those times which the grossness of a later age had treated with unmixed contempt. Following the fashion which he had a hand in establishing, Elizabethan and Gothic country-houses were raised throughout England, and more particularly we believe in Scotland,—many of them monstrous and grotesque enough, and even painful from their association or position. To take however the very worst case, where the house has been built in imitation of an abbey or church, or on the site and among the ruins of some ancient sanctuary, we should suppress the disposition to ridicule, and temper our sorrow at the profanation, by the hope which these attempts to ape our forefathers may afford us that before long we shall proceed to imitate them in far higher and better ways. There are however other and equally decisive symptoms of the change ; the vast pile now erecting in London for the accommodation of the Legislature is a remarkable one : and if regard be had to its details rather than to its general plan, and the completeness with which the decorations generally are to be carried out, whether in sculpture, painting, or glass, it will appear to be one of the most satisfactory symptoms of the spirit of the age. We have also new prisons and Union poor-houses in sham Gothic. If plans are required for a new lunatic asylum, all the best are in some form of mediæval architecture, showing either

* In this very brief sketch we can merely mention the names of Warton, Bp. Milner, and John Carter, as deserving of our gratitude for what they wrote or did in the cause of mediæval art.

the direction of the taste of those of the younger architects whose powers of arrangement and drawing will eventually insure them success in their profession, or else the bias of those who have to decide: in either case we see a promise for the future. The new houses also and the ornaments of our towns are being brought back to the old forms. Where the generation before the last destroyed a picturesque market-house and cross, the present is putting up a conduit of mediæval work. In all these things we would deal gently with the faults that have been committed, and for the future strive to improve the victory which has been won by directing the renewed taste of the country solely to the best examples, to fitness for the object proposed, and where we may safely engage in it, to perfectibility.

It is to this work that we have been desirous to devote this magazine and the Society of which it is the organ: and we think we see that gradually and slowly, at least in churches, the architecture of the thirteenth and fourteenth centuries has been winning its way over the other styles. We have already recognized the merits of Mr. Pugin, and fairly, as we thought it right, mingled praise with censure. His works and his publications have much promoted this improvement in the national taste, and we are particularly indebted to him for the clear way in which he has drawn out and placed in contrast the principles of the different styles of architecture.

In France the case appears to be very different. The Académie is able to say, after vapouring on the state of the arts at present:—

“Is it suitable, is it even possible, to build churches which would be a singularity, a *bizarrie*, and which would form a most unpleasant contrast with all that is built, with all that is done around them; and which, by this very contradiction, when raised to the dignity of a building, would shock reason, taste, and, above all, the religious sentiment?”

It is plain that on the Continent the *Renaissance* has been more strongly established than here; there such statements as these may have some truth in them, here they would be simply absurd. In one thing they have the advantage over us; if their revival of Pointed architecture is more decidedly ecclesiastical than it is here, they will have no temptation to degrade and debase it by applying it to or receiving modifications from secular constructions.

The manifesto of the Académie entitled “Considerations on the question whether it be proper in the nineteenth century to build churches in the Gothic style”—which, after M. Viollet-Leduc, we shall for conciseness call the *factum*—appears to contain the principal arguments put forth in a debate on the subject in the Académie, and not to be the single and connected view of the secretary. M. Didron gives six questions, with short and pungent replies by himself, which were proposed by an Architecte Académicien to provoke the discussion; and it is stated that the opinion of the Académie was pronounced in so imposing a manner, in concurrence with the views of the author of the questions, that it became necessary to place on the archives a record of the discussion. These worthy gentlemen while agreeing to condemn Gothic architecture seem to have differed among them-

selves somewhat on details; the paper is therefore made up of scraps of speeches and essays, and affords capital materials for criticism, of which the defenders of mediæval art have made good use, and shown pleasantly enough the discrepancies between the Académie and itself, and the real weakness of this crushing sentence.

The Académie puts forward in the first instance the following passage complimentary to mediæval art:—

“The interest which the beautiful Gothic buildings of our country excite could not fail to find in the Académie numerous and eloquent interpreters; these buildings, of which the more perfect recall one of the greatest ages of our history, that of Philippe Auguste and Saint Louis, captivate to the highest degree the religious sentiment; they raise towards heaven the thoughts of the Christian who beholds their vast vaults; they please the imagination, they act even on the sense by the effect of their brilliant glass, where all the mysteries of the Church are shown sparkling with the beauty of the most vivid colours, and they realize thus to the eye and the understanding the image of that Heavenly Jerusalem towards which the faith of the Christian aspires. To judge them only by the impressions which they produce, impressions all of respect, of self-abasement (*receuillement*), and of piety, the Gothic churches charm and touch profoundly; and it is vainly that cold and severe reason exerts itself to destroy an effect which appeals to taste and the feelings.”

A distinction is then drawn between the restoration and the imitation of these buildings; the former is approved and the latter deprecated.

This distinction is more easily made on paper than in practice. We should be glad to see in which class the Académie would place the immense works now going on at Cologne; we cannot however conceive that they would forbid them. Is then all the art which must be mastered, and the experience which will be gained by such works as these, to be entirely thrown away? And do they think that peoples and Governments which have the liberality to carry these works on, and the taste to entertain the wish to complete them, will stop here?—that they will not erect other buildings on the model which they so justly admire?

The ordinary arguments against Pointed Architecture are next used, —that it has no claims to be considered necessarily and properly Christian, because it has not always existed since the foundation of our religion, and because it has not taken root in Rome;—Christianity has no need to form an art of its own;—its dignity would best be consulted by adapting to its use all that comes in its way;—the Académie would no more copy the Parthenon than it would the Sainte Chapelle;—it would not revive a dead art, it would create a new one. We have among us men who use the same language, occupying a place somewhat analogous to that of the Académie. Their works we believe have signally failed, not from want of genius,—we are anxious in this respect to do them the fullest justice, and would forbear any remarks which could be considered ill-natured. Their failure we believe to be owing to their having attempted a greater task than the genius of any one man was ever empowered to complete. Great changes of art take a long time to complete; many transitional forms must be created before perfection is gained; and these transitional forms, unless hallowed by

associations such as hang about the basilicæ and the different forms of Romanesque architecture, have been uniformly condemned ; they possess neither the beauties proper to the forms out of which they were developed, nor of those to which they tend, while many of the faults of the earlier construction remain through the power of habit.

There is an unfairness that pervades the arguments in the paper before us, in that the Académie represents its opponents as mere copyists, while the adherents of Classical art are rather developing than imitating. The latter to be sure have had great names, and three centuries to prepare the way for them, and have to a certain extent systematized their work, and in some respects have departed widely from their models ; we on the other hand have been working very much in the dark, and have not had time, either to improve or to debase. If however it be fair to judge Gothic architecture by its inferior statuary or the ages of its decay, and if we forbear to bring forward any instance of the ponderous erections of Classical art in its earlier forms, or the bad taste of its barbaric splendour in later times in the East, certainly none can blame us for reflecting on the multiplicity of styles now in use among us, the varieties one sees in the pitch of a pediment, or the decorations of an Ionic capital, and the grotesque towers, spires, windows, porticos that deform the churches built during the last hundred and fifty years, each designed to be as unlike to the rest as to the rules of good taste.* The truth is, that those whose ideas of architectural beauty are wholly bound up with Grecian forms, like M. Quatremère de Quincy and the Academicians, can never entertain any other idea than that of confusion in Gothic architecture because of their prejudices and their contempt of its origin ; but the case is otherwise with such as are able to appreciate its principles, and are free enough from prejudices to judge of its ornaments for themselves, who are philosophers and not pedants, who look to simple rules of mechanical construction, not to arbitrary and conventional proportions and taste.

The greater part of the arguments employed in this "factum" have already been urged against us, and there is not much in them ; we are not a little surprised to find it brought as a charge against Pointed architecture, that its constructions are too high in proportion to their breadth, that they are not sufficiently solid, and need to be propped up by flying buttresses and other supports which are compared to an immense scaffolding. We had thought that height and lightness were advantages, that unnecessary massiveness and rude strength were defects, and something worse when this waste of material was used as a sham to hide the real supports of the vaults within ; perhaps one may allow that buttresses, like those of Beauvais, are heavy, and mar the effect of the exterior, but are we therefore to sacrifice for outward show the sublime effect of the height of that church ? We have also, as the most charming of all odd things, the Protestant argument

* That a fancy still exists for queer ornaments, must have struck any one who has seen the projections, like nothing that we remember but gigantic smelling bottles, which have been placed on the roof of the Treasury at Westminster within the last two months.

brought up in France that the churches were built for another state of society, and are not fitted for the tastes and wants of the present age! We agree with our friends on the other side of the channel in astonishment at the absurdity of this statement: the Académie suffers in consequence some rather severe reproaches.

We must proceed however with our notice of M. Viollet-Leduc's paper. He commences with an irreverent quotation, which we feel in duty bound to notice, as the only thing that mars the pleasure his essay has afforded us. One who shows so much good feeling and is so obviously clear-sighted and well-instructed, would have easily found some illustration which could have as well marked his sense of the absurdity of the pompous pretensions of the Académie as the words of Scripture he has employed. A little further he repeats a *mot* of a member of the Institut, who observed after the reading the "factum," "*ces messieurs qui défendent des dieux que personne n'adore plus, ressemblent aux païens du temps de Constantin.*" We need not repeat the ingenious mode in which he shows that one part of the "factum" contradicts another, and that the compliments we have quoted on mediæval art are utterly at variance with the published opinions of the present and late secretaries of the Academy, MM. Raoul-Rochette, and Quatremère de Quincy. We think our critic is sometimes unwisely severe: it is good policy to build up a bridge for a flying enemy, and we would deal with this confession more leniently, whether it imports a change of mind in the organ of the Académie, or is the acknowledgment of a change in the views of society generally. In either case, the result is sufficiently gratifying to make us generous. But we must proceed to give a specimen of M. Viollet-Leduc's style: after quoting a passage where it is said that it is impossible to make Gothic architecture accord with good taste, and that both the whole invention in it and the employment of ornaments, are capricious and arbitrary, with direct allusion to the charge of overloading the West fronts,* he compares this statement with the extract we have given

* We are not bound to defend all the peculiarities of mediæval churches. Doubtless architects were fallible and Bishops and Deans had their crotchets. We must distinguish broadly between two cases.

1. In Exeter cathedral a sort of screen has been placed over the western end of the cathedral, bearing no reference to the structure behind it; and something of the same kind occurs at Strasburg and Salisbury. In these cases the necessary construction of the gable and its adjuncts is not adorned; but a sort of covering is placed before it; which is as much a sham as anything that one has to blame in Classical work.

2. In other churches the statues which adorn the construction of the western wall and towers are more gorgeous than the rest of the building, or the towers are higher than the one in the centre of the cross, and so an unsatisfactory effect is created. We would gladly accept any meaning or excuse rather than suppose that these peculiarities symbolized an age whose object was rather to impress society with a feeling of awe than to edify the Church; rather to exalt the great doom of angels and men, than to exhibit the mysteries of Christianity; or to make more of the idea of admission into the Christian Church, than of the completion of its awful sacrifice. We would rather suggest that the greater height of the western towers at Cologne over the lantern at the intersection of the transepts may be owing to the difficulty of finding means in the latter position to support so ponderous a structure as a tower and spire commensurate with those of the west would necessarily be; and that in those churches—such as Wells and Lichfield,—where the proper and legitimate ornaments of the west front appear out of proportion to the interior, the reason may be that part only of a vast plan to adorn the whole cathedral has been executed. It must be remembered also that we know but little of the hopes and schemes which the founders of our churches entertained; that we view their works not as they designed them, but shamefully defaced. We must be restrained then from too severe criticism, by the fear of doing them injustice. M. Viollet-Leduc however gives an answer which is sufficient for the Académie, that the neglect of three centuries, and the false taste of the last two, guided by the Académie itself and its classical associations, have

from the "factum," expressing surprise that buildings which deserve such praise, should not be conformable with good taste.

"In fact," he continues, "what sort of thing must an art be, which it is impossible to justify by the laws of taste, and which yet charms by producing 'an effect which addresses itself to the taste.'"

"We entreat the Académie to resolve this problem for us: it is above our intelligence. But that is not all; M. le Secrétaire perpétuel affirms that all is capricious and arbitrary in the invention as well as in the use of Gothic ornaments of the 13th century; now arbitrary means, if I mistake not, what is done without law, without system. Well now, if we examine for a few moments a church of the 13th century, we shall see immediately that the whole construction is submitted to an invariable system. We shall see the Pointed arch adopted for all the arches, and for all the vaults; all the forces and thrusts thrown to the exterior; an arrangement which should leave in the interior the greatest possible extent of space. We shall see that the walls are nothing but simple filling up, mere partitions which carry nothing; that the buttresses and flying buttresses (*éperons, arcsboutants, contreforts,*) which alone are intended to support the building, have always an appearance of resistance, of strength, and stability, which is satisfactory to the eye and the intelligence; that the light vaults constructed of small materials easy to raise and place at a great height, are combined so as to place the whole of their weight upon the piers; that the most simple means are always preferred, that the different ribs of the vaulting (*arcs ogives and arcs doubleaux*) traced uniformly by arcs of a circle, require neither *waste of stone* (?) (*déchet de pierre*) nor complicated plans for the arches (?) (*épure compliquées*) nor difficult sections (*coupes difficiles*); that all the parts of these constructions, independent one of another, though bound together mutually, compose a whole of an elasticity and lightness very necessary in buildings of such large dimensions. If we pass on to consider the proportions we shall see,—if it please the Académie des Beaux Arts,—that there is always in each building a relation between the breadth and the height of the aisles, (*bas cotés,*) between the height of the aisles and that of the triforium (*galerie*); and between the height of the triforium and that of the clerestory; that the relations of height and breadth are the same for the nave and the aisles. We shall see also, (and this belongs exclusively to this kind of architecture,) that the proportion of the human figure becomes a fixed law in it. Our friend and fellow labourer M. Lassus stated in the *Annales Archéologiques*, for April, 1845, 'whether the building be great or small, always and every where you will discover the results of the same principle, (the human proportion.)' In the 13th century, the base, the capitals, the shafts, the monials, (*meneaux,*) the ribs, (*nervures,*) all the details in fact, are exactly the same in the great cathedral as in the simple country-church, and that because in all these buildings, man alone is always the unit of dimension (*sert toujours d'unité,*) and that man cannot grow larger or smaller. Truly one must be blind not to be struck with a principle so true, so just, and which causes our cathedrals to seem great because they are great, and our chapels small because they are little, so that all our buildings give with mathematical accuracy the idea of what they really are.' We ask, then, is there not here a system of construction and proportion? And if we pass on to the ornaments of the buildings of the 13th century, shall we not see that they are subject to two fixed laws, the first that

denuded the interiors of the churches, destroyed screens and rood-lofts, and prepared the way for the ravages of the Revolution. In England, we have much the same thing to complain of; though our screens and stalls usually remain, white-wash has destroyed the true effect of our interiors, and we have as painful and difficult a course to take to restore the beauty of our churches as our friends in France.

they shall imitate the local vegetation, the second that the dimensions of the ornaments shall invariably be governed by the dimensions of the materials of our country. Where is then, in all this, caprice and arbitrary arrangement?"

There is much of truth in all this, and our readers will pardon the length of the quotation. We had marked others, but our space compels us to forbear: in one he eloquently denounces the idea that it is possible to create an art,—an idea pretty enough in writing, but impossible in practice; and he shows that the attempt to do something of the kind by the Renaissance, has only resulted in a confusion of all principles by the attempt to unite those of different styles. In another he compares the buildings which have stood six or seven hundred years, notwithstanding the three centuries of neglect which the Académie confesses, buildings which are still in use, and still convenient, but which are said by the Académie to be wanting in the conditions which the science of building now requires, with new erections, perfect quarries of stone, and yet cramped together with iron, having a decoration suitable neither to the nature nor to the size of the materials, and built with all the sham construction and conventional ornament which are to be found in the modern imitations of Grecian architecture, buildings erected within his own memory, and yet wanting continual repair, because the nature of the climate they were to withstand, had not dictated the principles of their construction. And the defenders of such an architecture as this presume to talk about carrying us four centuries back, and ask what hand is powerful enough to bring a whole nation to this? . . .

"Cette main, c'est celle de la vérité; cette force, c'est celle du bon sens. It is not going back, to abandon buildings, which are neither ancient nor modern, unsuitable to our climate, to our habits, our national character, our religion, and our manners."

After remarking that the neglect the ancient buildings had suffered from the Académie, and those who governed public opinion in past times, was more likely to rouse the popular indignation than the imitation of them, he proceeds:—

"Do what you will, the people will always think themselves better baptized, better married, in a Gothic church, than in a Roman basilic; no, gentlemen, you will not stop this wave of opinion which is continually rising: the more you resist it the greater it will become."

M. Viollet-Leduc has also eloquent passages, which we would gladly extract, on the unfairness of the attack made on Gothic statuary in the "factum," and in defence of the combination of painted glass with frescos in the interior, an arrangement which the Académie pronounces impossible. He concludes his argument as follows, after stating that for the present it is necessary to copy, and that we must expect that much of what we do will be unsatisfactory.

"We do not say that we wish to render French architecture unchangeable: it would be madness to dream of it. We ask, that our architecture of the 13th century should be studied by our architects, but studied as our language should be studied; that is to say, so as to know not merely the words but the

grammar also, and the spirit. We ask that official instruction should follow this course, that the study of antiquity should become what it ought always to have been, Archæology, and the study of French Architecture of the 13th century, Art. We will not establish bounds for this; (no human power could do so); but commencing with an art whose principles are simple and applicable in our country, whose form is at once beautiful and rational, our architects will have talent enough to apply to this art the modifications required by new wants and customs. The principle being once taught, but without restrictions, let each one take his own course. In our country, in the centre of modern activity and industry, this national art will not be slow to make progress. You will begin by having copies, that is inevitable; it is even necessary, in order to know all the resources of Gothic architecture. We will say more, you will have probably bad copies; (it does not much matter that we have a bad building more or less); but the principle being good, and the art an inexhaustible source of instruction, the artists will soon comprehend its meaning; and their copies will then become intelligent, reasoned; and at last the national architecture, while it altogether preserves its unity, and its root, which is purely French, will be able to perfect itself as the language has already done. What is the duty of the Académie Française, gentlemen? It is not to teach us whether Latin is better than French or Sanscrit than Greek. It recommends, and encourages the study of foreign languages, but its duty is to preserve the treasure of our own language, it is that which gives it an immense importance, not only in France but in Europe. We speak no longer as they did in the 13th century, but nevertheless do we not always use the same language?

"We are not as yet in a condition to know what are the modifications which modern genius may bring into our national art; we must first be penetrated with this art, and to this end all our efforts tend."

The next sentence, with which M. Viollet-Leduc concludes his paper, contains a strong, if not ironical, testimony to the conservative disposition of the Académie; he says his only complaint against the age of S. Louis is, that an Académie was not then formed, for it would undoubtedly have preserved the architecture of those ages unchanged down to our times.

We must confess that we rate the advantages of free discussion and independent investigation higher than any uniformity or correctness that may be obtained by the exertions of Government or by combinations of men of science. The public will is both stronger and more correct if left to itself, when it takes its right course; and if it goes in any other direction, its aberrations, by their variety, usually produce a pleasing effect, if only prejudices and useless conventions be not fostered; the tendency to produce works of bad taste is small, for there is no natural disposition to what is evil in things of this kind, while the tendency to produce truth is great, through the expansive influence of good taste, the best outstripping and then absorbing the worst, the well educated, those less so, and the more liberal, the stingy. If we are left to ourselves, all these tendencies have fair play; if not, authority usually connects itself with prejudice, and the free taste which ought to guide the public mind, wastes itself in resistance, often fruitless, always painful, to authority which claims to be legitimate.

The passages we have quoted exhibit rather strongly the claim advanced by the French nation to be the inventors of the more perfect

forms of mediæval art; the time has gone by, we hope, when rival nations thought their honour concerned in such a question as this; we are neither disposed nor (we will confess it) prepared to dispute it; this only we will say, that we do covet a more enlarged acquaintance with continental architecture, in order that the broadest views of Christian art may be realized, and above all that the developements which must be made, and the changes due to the employment of materials which modern industry affords us, may take the same direction, and be made in harmony, through as many of the countries of the Christian world as enjoy community of art and feeling strong enough to admit of uniformity. But if this be a dream, at any rate any abolition of nationalism is valuable, either by disuse or general adoption; and there is no country so poor and mean as not to contain features deserving of study.

We must join in the apology which M. Viollet-Leduc makes for his recurrence in his article to many questions settled in previous discussions. We have in like manner trespassed on our readers; they will not however, we believe, blame us for forcing principles of such importance continually on their recollection; the very documents before us are at once the proof of the necessity and the aid for the task, and we must profess ourselves deeply indebted to M. Didron and to M. Viollet-Leduc, for their exertions towards the revival and purification of mediæval art, and cannot doubt that the resistance they meet with will secure to them a more signal triumph for our common cause.

FAMILY STALLS.

WE trust that the memory of the battle which we so long waged against family pews is not yet forgotten. We know that the trophies of our victory are ever increasing, that every year these domestic castles of John Bull's selfishness, with their well-stuffed cushions, and sleep-inviting nooks, armed chairs, and patent stoves, are yielding to the restorer's hatchet. Full many a church is assuming an apparently Catholic garb, with rich-stalled chancel, and uniformly-benched nave. To the merely casual observer, the battle might seem won; but to one who has a prudent dread of all too sudden changes, and who has a keenly-devout eye to the deeper proprieties of the Church and Christian worship, the prospect will appear far less pleasing; and such a person will have far too much reason to fear that after all the improvement is in many cases only skin-deep; indeed a severe critic may have to pronounce the evil greater, because it has superadded to its other demerits that of disingenuousness. There is indeed another light in which we may look at the matter, that of being one of the symptoms of our transitional epoch. And so undoubtedly it is, and this consideration has been sufficient to win a perhaps too long silence on our part. Sooner or later however we must have spoken out, and given our real opinion of that fashionable substitute for the old pew, which we can find no

better name for than Family Stalls. These are indeed all fair to look upon without; within however the case is widely different, for they imply all the same selfishness, the same vanity, the same unchristian pride, the same contemning God's poor in God's House, which formed the chiefest evils of the old pue system, and in a more aggravated form, superadding as they do the element of disingenuity, and indeed, we fear we must add, of real, though unconscious, profanity.

Ecclesiological research has proved that the chancel is the place for clerks (that is of those who take an especial part in the service), and it has also proved that ancient chancels were filled with stalls for their use, while at the same time war of extermination is proclaimed against family pues, and transepts and naves are disencumbered, and galleries thrown down. What in many cases do our adversaries do? Stick to their last worm-eaten pen? These would be very unwise tactics. On the contrary, we often to our surprise find ourselves flattered, praised, encouraged: "the taste of those Camden gentlemen" is pronounced "quite surprising." The lady and her blooming daughters really wonder that "that they had never thought of this before"; and the result is—an enlarged staff of clergy, and more numerous services, and frequent communions, and a church arranged accordingly?—We trust that we may live often to see such things; it would be unjust on our parts if we were not to acknowledge how frequently inward reverence has sprung into being with the growth of outward decency; still we should be deluding ourselves if we were not fully to realize how many times the change may simply be in forms, how often it may but be the off-shoot of personal vanity. The great family pue is swept away, and the smaller ones soon follow; the nave is filled with open sittings, while the graceful screen again spans the renovated church, and the sacred chancel is lined with elaborate miserere-stalls, and subellæ beneath in due gradation of rank. This sounds very delightful, and it would be very delightful were we to learn that these stalls were the appointed seats of Bishops, Priests, and Deacons, and, we will add, lay-clerks, while the subellæ were devoted to those children of the village (the future peasantry of England, the future fathers of families), who, as an incentive to and a reward of goodness were permitted in white robes to sing the LORD's Praise in His holy place. But if on the other hand the village Priest is banished to the nave, and the chancel is filled with the squire's family; if casual visitors at the mansion are to be accommodated in the sacred chancel, while the subellæ are destined for the domestics of "the great house,"—a class of persons whose religious condition we fear, in too many cases, would make them most inappropriate denizens of such a portion of a church;—then we confess that we should consider the improvement in the church rather ideal and outward than real and substantial, and derive comparatively but little pleasure from its contemplation. And yet this is called church-restoration. Such a church may have been praised in the *Ecclesiologist* for its truly Catholic appearance, by some one who had visited it on a weekday. What we are most astonished at is, that the real profanity of such an arrangement should have been overlooked; that people should not have perceived that fitting up a chancel as if for clergy, and then filling it

with laity, was really mumming and playing at sacred things. Either Ecclesiology is a "sham," and there is no real sacredness in a chancel, or else such a usage is to the highest degree irreverent, and reprehensible. There is no mean between these two propositions. Of course we do not mean to say that none but those in holy orders are to sit in stalls. This would be to confuse the chancel with the sacarium. But to allow any but clerici, that is ecclesiastical persons, and those engaged in the active and immediate performance of the Divine Service, a place there, is to sacrifice the understanding to the eye, the substance to the shadow.

We may conceive it possible that the patron of the living may appeal to ancient constitutions of the English Church allowing those in his condition to occupy a seat in the chancel. But at the best they would confer a right upon him individually, and not at all affect his family, while the simple squire who was not patron could by no analogy deduce a right from such precedents. But even supposing (a question which we do not want to raise,) that this was a proper privilege for the days in which it was granted, every candid person will, we should hope, admit, that patronage has in these times acquired a very different and far less respectable character, since it has become a marketable commodity in place of a territorial heir-loom.

We need hardly say that we should equally grudge such an assumption of privilege on the part of that strange class of persons, lay-rectors, —laymen who have had the misfortune to succeed to revenues and rights solemnly devoted to THE LORD and His Service. We cannot however let pass this opportunity of raising our voice in protest against a form of the evil, which is the more distressing from its so easily admitting of a most satisfactory remedy. We mean the custom of Cathedral and Collegiate bodies, when they let the Great Tithes belonging to them, including the use and repair of the chancel in their lease; thereby creating in those very parishes, over whose spiritual welfare they ought to feel themselves bound by the strongest ties to watch, an anomalous and unecclesiastical despotism, which is too frequently exercised to thwart some zealous Vicar's exertions. How easy would it be for such bodies, when they renewed their leases, to reserve the chancels, and how satisfactory an evidence to all true-hearted Churchmen such a proceeding would be, that they were not unmindful of those high duties, for the fulfilment of which they were originally instituted. We are most happy to learn that the first College of Cambridge is beginning to bestir itself in this matter. We understand that an opinion has been pronounced from a most competent quarter, against the legality of lessees taking pecuniary advantage of their tenure of chancels.

We have spoken out strongly, because we are denouncing a great and growing mischief. We trust that hereafter Catholic architects, and Catholic church-restorers, instead of conniving at and encouraging this abuse, will do their best to prevent it. It will be time enough to think of building stalls, when it shall be no mockery to write over the screen that old line—

"*Intra cancellos laicus ne quisque moretur.*"

ON THE PARISH-CHURCHES OF THE CITY OF YORK.

THE existence of distinctive features both in the architecture and arrangement of the churches in various districts and localities, has now begun to occupy in no small degree the attention of Ecclesiologists. It may therefore not be uninteresting to our readers, if we now bring before them some notice of the churches of a city which has preserved to an almost unexampled extent its ancient ecclesiastical edifices, of which, though often mutilated or neglected, none have been wholly rebuilt, and which, while they present some architectural features common to the country-churches of the neighbourhood, yet have a distinct character as town-churches, which has been comparatively little altered, and which can be very clearly made out.

The city of York, besides its splendid Minster, has twenty-three parish-churches still remaining out of a still larger number which once existed. Some of these have their original arrangement and their general architectural features well preserved: in others there has been great mutilation; in some cases the loss of an aisle, of a chapel, or even of a chancel: but the greater part are on the whole structures of good appearance and fair dimensions, and not one can be said to approach the meanness of the churches of some of our southern cathedral cities, as Canterbury, Winchester, Chichester, and Exeter. It will however be seen that with regard to form and arrangement, they have some points in common with other town-churches.

First, as to arrangement. The chancel in the York churches is generally most imperfectly developed, and in some cases, as in S. Crux, S. Martin-le-grand, S. Michael Spurriergate, and S. Michael-le-Belfry, can hardly be said to be marked at all. In most of the churches, the aisles are continued quite to the east end, even when the chancel is distinguished. Christ-church and S. Dionis have lost their naves, so that the chancel with its aisles is the only portion available for service.

There are chancel-arches only in S. Mary Castlegate, S. Martin Micklegate, Christ-church, and S. Mary Bishophill Junior, in which last there is only a north aisle to the chancel. In All Saints Pavement, the chancel-arch seems to have been destroyed, and the chancel itself has been shortened to insignificance, in order to widen the street.

S. Mary Bishophill Senior, and S. Margaret have a north aisle only, extending to the east end: in the former is some slight distinction of chancel, but none in the latter. S. Maurice has only a south aisle. In S. Mary Castlegate, the aisles of the chancel seem to have been chantry-chapels; that on the south does not extend quite to the east end.

S. Cuthbert and S. Laurence are small churches without aisles.

Holy Trinity Micklegate was the Priory-church, and is in most respects an exception to the general character of the York churches. It seems to have been formerly a spacious cruciform church with a central tower; but the nave alone remains, the aisles being destroyed, and the tower constructed out of ancient materials.

The absence or imperfect developement of chancel is not however peculiar to York, and many of our readers will have observed the same defect in the churches of several of our large towns, though varying in some respects, and by no means universal. It will be seen in most of the churches of Norwich, in the ancient ones remaining in the city of London, and in several in Bristol, Ipswich, and Winchester.

In many instances this may be attributed to want of space, but it is remarkable that in York, in cases where the chancel is at all marked, it is sometimes nearly equal to the nave in length, as at All Saints North Street, S. Martin Micklegate, Holy Trinity Goodramgate.

Another peculiarity of frequent occurrence in the churches of most ancient cities, and much to be observed in York, is the irregularity of form arising from the lines of the walls and arcades not being straight or parallel with each other. Hence the different parts of the church are not rectangular, and a crooked appearance arises especially within, which may be particularly noticed in Christ Church, S. John, S. Mary Castlegate, and Holy Trinity Goodramgate. It occurs chiefly where the situation is confined, and the intention seems to have been to adapt the form of the church to the irregular lines of ancient and narrow streets.

In York, almost all the churches have towers at the west end, of which one distinctive feature is, that in nearly all cases the tower rises within the nave, upon arches opening to the interior. Sometimes the tower is engaged in the west end of the north aisle, as at S. Crux, S. Martin-le-Grand, and S. Mary Bishophill Senior, (which seems to be a modern arrangement.)

In Holy Trinity Micklegate, the tower is at the west end of the north aisle, but seems to be constructed of old materials in comparatively modern times. The only ancient tower which is not so engaged, is that of S. Mary Bishophill Junior, which appears to be of undoubted Anglo-Saxon origin.

There are but two spires now remaining, but one formerly existed at S. Dioniss. The two remaining ones, S. Mary Castlegate, and All Saints North Street, are nearly similar, but somewhat peculiar in their arrangement, rising from an octagonal tower set on a square base-ment, opening in the usual way by arches to the interior. This arrangement is not inelegant, and something resembling it may be found elsewhere in Yorkshire, as at S. Wilfrid, Brayton, and S. Mary, Masham.

There is a light and elegant octagonal lantern surmounting the tower of All Saints, Pavement, and a smaller one, which cannot be called a tower, over the west gable of S. Helen's; S. Michael-le-Belfry seems to have had a bell-cot over the west end now removed, and S. Maurice has only a wooden bell-turret. The present towers of S. Crux, S. Margaret, S. Martin Micklegate, S. Mary Bishophill Senior, and the finishing of S. John's, are modern.

Although aisles are almost always found in York, the clerestory is not universal, but occurs in All Saints Pavement, S. Crux, S. Martin Micklegate, S. Martin-le-Grand, S. Michael-le-Belfry, and Christ-church.

With regard to architecture, the Third-Pointed style is chiefly prevalent, though there is also a good deal of Middle-Pointed work. The two earlier styles are comparatively rare, and only found in portions.

The tower of S. Mary Bishophill Junior, has every indication of Saxon masonry, and has been already much noticed.

Of Norman work, the churches of S. Mary Bishophill, both Senior and Junior, have arcades within; there is also some indication of it in the west end of S. Maurice externally; and three very fine doorways of great richness and advanced in the style in S. Dioniss, S. Margaret, and S. Laurence.

Of transitional Romanesque are parts of Holy Trinity Micklegate, and part of the arcade of S. Mary Castlegate.

There are some First-Pointed arches in All Saints North Street, Holy Trinity Goodramgate, S. Michael Spurriergate, S. Mary Bishophill Senior; and some arches and a doorway in S. Mary Castlegate.

Of Middle-Pointed are several fine windows, especially in S. Dioniss, All Saints North Street, S. Martin Micklegate, and S. Mary Bishophill Junior, and considerable portions of S. Sampson, Christ-church, S. Helen, and Holy Trinity Goodramgate, though sometimes intermixed with Third-Pointed work. In S. Mary Bishophill Junior, are two curious straight-sided arches, which have mouldings apparently of this style.

There are several square-headed windows with tracery of this style, but of advanced character, as in Holy Trinity Goodramgate. There are others quite early in this period at S. Helen's, and S. Mary Bishophill Senior.

Of Third-Pointed are the entire churches of S. Michael-le-Belfry, S. Martin-le-Grand, S. Crux, All Saints Pavement, S. Cuthbert, S. Saviour, the steeples of All Saints North Street, S. Mary Castlegate, S. Helen, and the towers of almost all the other churches, which are for the most part plain, but those of S. Laurence and S. Martin-le-Grand have pierced battlements and pinnacles.

In all the churches several windows and external features are of this style.

S. Olave Marygate, is partly of this style and partly debased, especially the arcades, which are probably of the time of Charles II.

Another provincial peculiarity is the form of the piers, which in this city are very frequently without capitals. The arches sometimes spring from corbels, sometimes the arch-mouldings die into the piers. The character of these piers is not uniform, and it is not easy to fix the precise date of them. Those in S. John's may perhaps be First-Pointed; in S. Helen, S. Margaret, and Holy Trinity Goodramgate, Middle-Pointed; in S. Crux and S. Martin-le-Grand, Third-Pointed.

The octagonal pier is the most common, except in the First-Pointed specimens, where the form is usually circular, but occasionally octagonal, and clustered as at S. Michael Spurriergate. The arches are often irregular in shape and size, both wide and narrow ones running in the same arcade; sometimes all the arches of the arcade are low and small, as in All Saints North Street, and Holy Trinity Goodramgate; in other instances the arches are wide and well-proportioned, but often a

displeasing appearance arises from the irregularity of the arcades. At S. Michael-le-Belfry, which is clearly of the Tudor period, the arches are four-centred with panelled spandrels, and the piers formed of clustered shafts. In S. Sampson's the spring of the arch is very low and the piers short. The curious straight-sided arches in S. Mary Bishop-hill Junior have been already noticed.

The fonts in the York churches are generally of a very ordinary description; the greater part of octagonal form and quite plain, often of debased character. There is however a fine Romanesque one in S. Helen's.

The most remarkable and certainly the most attractive feature in these churches is the large amount of rich stained glass, which, notwithstanding the grievous neglect and depredations of the last century, still continues to grace their windows. Taking into account that which remains in the Minster, as well as in the parish-churches, there is not only no English city which on this score can be compared with York, but it may be doubted whether all the rest of England together can produce a greater quantity of glass of the same beauty. It is not easy to say from what cause York has been so fortunate, while in other cities the civil wars have allowed scarcely a vestige to remain; but, however much we may rejoice in the preservation of what still exists, it is painful to reflect that no small amount of fine stained glass has disappeared within the memory of persons now living, and that the imperfect state of some of the grandest windows must be attributed to culpable neglect and indifference. In S. Martin Micklegate some ancient glass was actually removed to make way for a wretched modern performance by Peckitt! That such should have been the case may surprise us, but it is only of late years, and we believe chiefly through the exertions of the Yorkshire Architectural Society, that a better state of things has been perceptible, and we hope that now an improved state of feeling has manifested itself, these beautiful and interesting specimens may be still more effectually protected from injury, if not restored to their former magnificence.

To give a detailed account of this splendid glass would exceed the proper limits of these remarks. Some interesting notes upon it were drawn up by Mr. John Brown, for the use of the members of the Archaeological Institute, at the York meeting in this year, and it will probably be sufficient for our purpose merely to point out the most striking and valuable examples, which are as follows:—

All Saints North Street.—Many fine specimens both of Middle and Third-Pointed, especially two in the north aisle: one, called the "Bede window," in which the supposed events of the last fifteen days of the world are represented, with mutilated descriptions in rhyme: the other containing six of the works of Mercy.

S. Dionis.—The east window of the north aisle is Middle-Pointed, and filled with very fine coeval glass, though mutilated, and there are other specimens of glass of the same age, as well as some later.

S. John's.—The east windows of the north and south aisles have very fine glass of both periods, partly heraldic, and partly representing the history of S. John Baptist.

S. Martin Micklegate.—Several fine portions of Middle-Pointed glass in the nave, and of Third-Pointed in the chancel, but much mutilated and confused.

S. Martin-le-Grand has some very fine specimens of about 1450, especially the west window, which is very grand and unusually perfect, and represents the history of S. Martin.

S. Michael-le-Belfry.—Several fine late portions, but much injured and displaced.

S. Mary Bishophill Senior, has a few fragments which may be of the First-Pointed period.

S. Saviour has a large east window filled with rich Third-Pointed glass much injured and confused.

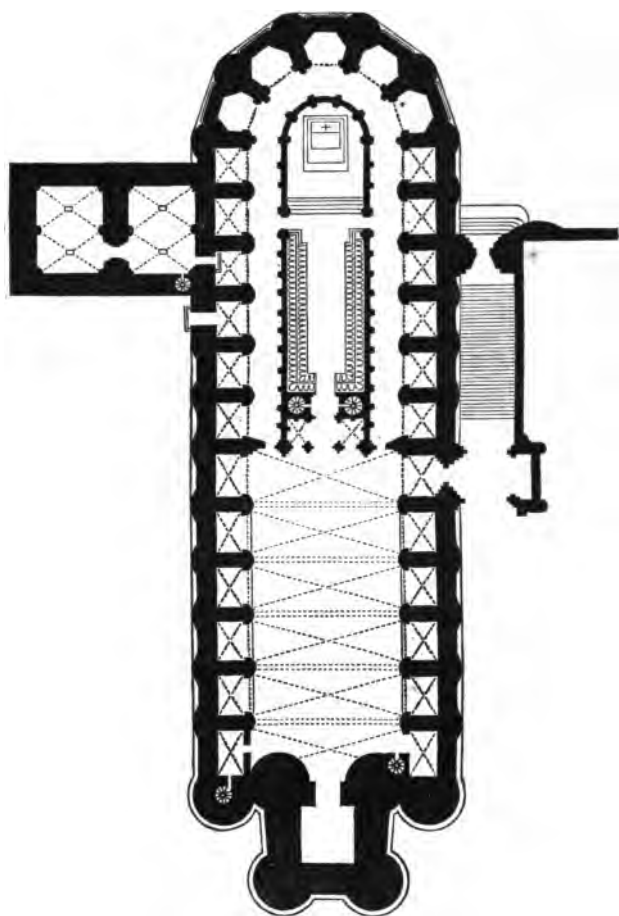
Holy Trinity Goodramgate.—The east window is of about 1470, and contains very fine glass with various subjects, especially the Holy Trinity, and in a very fair condition. Other windows in this church have fine specimens, some portions heraldic.

There are some fair specimens also in S. Mary Castlegate, S. Helen, and S. Michael Spurriergate.

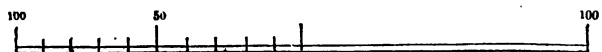
ALBI CATHEDRAL (S. CECILIA).

ALBI,* anciently Albia, or Albiga, is a city of Languedoc, situated on the Tarn, near the confines of Guienne. Early imbued with Christianity, it possessed from ancient times a Cathedral under the dedication of the Holy Cross and S. Cecilia, of which there are still some ruins. Albi in the middle ages acquired an unenviable notoriety, by giving its names to that strange outburst of outworn Manichæism, which seemed to threaten so much confusion to the Christian Church. It is however no part of our plan to describe this. In 1282, Cardinal Bishop Bernard de Castanet commenced the erection of a new and more magnificent cathedral (the one which still exists,) upon a fresh site, a spot of wonderful boldness, surrounded by precipices, and so near the Tarn, that like Durham, Albi cathedral does not possess a west door. On this platform the good bishop began to rear a stupendous Middle-Pointed church, of brick. The work however proceeded but slowly. In 1380, Bishop Dominic of Florence built the great south entrance with its noble steps. Bishop John Joffredi, Cardinal d'Arras, a prelate more famous for warlike deeds and diplomatic talents than for episcopal merits, painted the walls, and his successor, Louis d'Amboise, dedicated the church in 1476, in honour of S. Cecilia, (the dedication of the high altar of the old cathedral.) At length his nephew, Bishop Louis d'Amboise II., who succeeded him, achieved in 1512 the long work of 230 years, completing, (as his share,) the choir and rood-loft, and painting the roof. In 1676, the see of Albi was made

* We are not a little puzzled whether to write Albi or Alby. We never saw authorities more contradictory, e. g. The Almanach du Clergé de France adopts one form consistently in its prefatory tables, and the other in the body of the work.



ALBI CATHEDRAL.
(S. CECILIA.)



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Archiepiscopal, which it still continues to be, having previously been suffragan to Bourges.

The ground-plan at once shows this to be no ordinary church; solid and huge, it possesses neither transepts, nor aisles, but side chapels merely, of considerable size indeed, but excavated out of the immense thickness of the walls, while the choir and sacarium, surrounded by stone screenwork of most elaborate richness, stand in this vast chamber, detached from the side walls, and yet with 120 stalls, rivalling almost any other cathedral.

But we will commence with the exterior, which must be most striking. Let our readers imagine a huge apsidal church, more than 300 feet long, without aisles, standing on the brink of precipices, with side walls rising above them to the unbroken height of 120 feet, while at the west end domineers a vast square tower, 300 feet high, terminating in an octagon, not dissimilar in mass to, though far more solid than, those of Ely and Boston; and all this built of a dark brick;—and then they will have some notion of the church of S. Cecilia.

We have no doubt that the material has influenced the form of the buttresses, which unlike those of any other Pointed church are (in place of being rectangular) broad shallow segments of circles, having but one water-table and that very high up, those of the tower being nearly complete circles of prodigious bulk; while the two stories of large single-arched panels, which supply the place of windows to the more ancient portion of the tower, have semicircular heads. The windows, which unfortunately are not indicated in the plan which we have copied, are of three lights, (excepting those in the apse, which are of two lights,) and placed between these buttresses. If we may trust the lithograph, they are totally devoid of labels. Internally they possess the whole breadth of the chapels for splay; while the span of the vaulted roof is upwards of 50 feet.

The roof is of a very low pitch; but it, must not be forgotten that Languedoc is in the south of Europe. A small turret rises from the roof at the eastern part of the church. The cathedral is altogether conceived in a gigantic spirit, and, although from its exceedingly anomalous character it would hardly be safe to regard it a model, yet we must confess that, considering its material, it is architecturally speaking a legitimate piece of construction; and may in more ways than one afford valuable hints for the future development of Christian architecture. The south porch, of the richest Flamboyant, with its steps leading up from the ravine must be an extremely striking feature.

Internally the church is not less remarkable. The chapels, each of which is approached by a lofty arch, in some degree compensate for the absence of aisles, while the monotony of so vast an area is completely broken by the choir, with its rood-loft and surrounding screens, of the most elaborate work of the third age of Pointed. The loft still retains the rood. We need not describe what is so clearly indicated in the ground-plan, only remarking what is not so manifest, that the rood-screen extends across the church, the aisles opening through portals, which are not indicated in the plan. Our readers will not fail to perceive how great a resemblance this choir bears to Basilican

arrangement, whether purposely or by accident, and from the circumstances of the church, we cannot tell. The side walls retain their frescoes of the 15th century, while the whole roof still glows with the paintings executed by Italian artists in the beginning of the 16th century. The effect of them is described as being wonderfully brilliant; all the vaulting ribs are gilt. Nor must it be forgotten that the vast window splays are also resplendent with colour. A remarkable Doom, which was painted at the west end, has been in part effaced by the erection of an organ. We beg to call attention to this position of the Doom, analogous to the one which that awful scene occupies in a Greek church.

The use of so many stalls as the choir of Albi contains is a curious question, as, according to the *Gallia Christiana*, the chapter consisted of only twenty-eight members, eight dignitaries and twenty canons, Bishop Dominic of Florence having reduced the canons from thirty-one to twenty-one. We should be glad of information on the subject of visitations, &c., in this cathedral. It is of course possible that Bishop d'Amboise may have intended largely to increase the chapter. At present the chapter consists of three Canons of Honour, (Bishops of other Sees,) ten Titular Canons, thirty-five Resident Honorary Canons, ten Non-Resident Honorary Canons, and sixteen Chaplains. The diocese is administered by four Vicars General, and the present suffragans of Albi are the Bishops of Rodez, Cahors, Mende, and Perpignan.

In our last number we gave the plan of Old Sarum. It may well be compared with that of Albi, from their curious dissimilarity and the manner in which each brings prominently forward a characteristic type of the cathedrals of their respective countries. We allude to the flat ends, and eastern chapels of our English churches; the apse, and radiating chapels of those of France. It is supposed that in those cases which exist of radiating chapels in England, as at Westminster, the altars were always placed as duly pointing to the east as possible, while in France they also radiated.

This magnificent church narrowly escaped destruction during the French Revolution. It is surprising that it should be so little known in England. Its reputation seems to have spread on the continent, as the *Conversations Lexicon* describes it, and honours it with engravings and a ground-plan, manifestly drawn from the same source to which we have betaken ourselves, viz: the description by M. du Mége, published in 1829, in Chapuy's series of French Cathedrals, with drawings by the latter. We have also made use of the *Gallia Christiana*, the *Almanach du Clergé de France*, and M. l'Abbé Bourassé's *French Cathedrals*. Our readers will observe that the vaulting has been omitted in the choir, in order to represent its distribution with greater distinctness. We are, we need hardly say, but little satisfied with a plan which omits the windows, and of course the rear-vault arrangement: those were however features that it would have been absurd to have attempted to supply on the faith of M. Chapuy's lithographs.

REPORT OF A QUARTERLY MEETING OF THE EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY meeting of the Exeter Diocesan Architectural Society was held in the College Hall, Exeter, July 30, 1846. The Chair was taken by the Ven. Archdeacon Barnes, D.D. The Report of the Committee was read by the Rev. P. Carlyon, one of the Secretaries. Amongst other matters touched on was a suggestion from a local secretary, that some short and plain instructions to Churchwardens, to be distributed through the local secretaries and deans-rural, would be very desirable. (The Committee are preparing to act upon the suggestion.) After the Treasurer's Report had been read, the following new members were proposed by T. G. Norris, Esq. :—

H. J. Coleridge, Esq., Fellow of Oriel.
G. Wollaston, Esq., Eltham, Kent.
Rev. R. Chichester, Chittlehampton.

Notes, with illustrations, of the church of S. Mary, Burlescombe, were presented by the Rev. T. Tanner, the incumbent, and some reduced drawings of stained glass from Exeter Cathedral, and a lithograph of the letter in S. Thomas, were presented by the Rev. J. L. Furford. An interesting paper on the churches of S. Mawgan and S. Columb Major, Cornwall, was read by the Rev. P. Carlyon, M.A. The last named is a cross church, with north and south chancel-aisles of a late Third-Pointed character, and a western tower of the Third-Pointed style: the remaining portions, excepting the inserted windows, are of a very early Middle-Pointed character; the staircase turret is continued above the battlement, and is capped with a large pinnacle or small spire. This arrangement is unusual in Devon, but is rather prevalent in Cornwall, and its effect is very pleasing. The Rev. J. Clarke of Clayhedon then mentioned the intended restoration of his church. The parishioners have in this case unanimously voted a rate for reseating the church with free open seats.

The meeting then separated.

THIRD GENERAL ANNUAL MEETING OF THE LICHFIELD DIOCESAN SOCIETY.

THIS meeting was held at the Diocesan School Room, Lichfield, June 8, 1846, the Lord Bishop of the Diocese, President, in the chair.

The minutes of the last meeting were read and confirmed.

Nine new members were elected.

The Report, prepared and read by the Rev. J. L. Petit, Hon. Sec., was adopted and ordered to be printed.

Mr. Greene, Hon. Sec., read an extract from a letter addressed by

him to A. Way, Esq., Director of the Antiquarian Society, respecting the tomb and effigy recently discovered and restored in S. Michael's church, Lichfield.

The Rev. Prebendary Gresley read a paper on Sepulchral Brasses, illustrated by a numerous collection of rubbings from Brasses, chiefly in the counties of Kent and Sussex, which he presented to the Society.

Mr. Greene read a paper on Painted Glass.

Mr. Petit read a paper from E. A. Freeman, Esq., on S. Mark's (new) church, Great Wyrley, Diocese of Lichfield.

Thanks were voted to Mr. Gresley for his collection of Brasses; and his paper with those of Mr. Greene and Mr. Freeman were ordered to be printed in the Transactions of the Society.

The thanks of the meeting being unanimously offered to the Right Rev. the President, his Lordship was pleased to remark,—

"That having noticed the proceedings of this and other similar Societies, he was convinced they had exercised a salutary influence in promoting correct taste and a right feeling in matters connected with Church Architecture. During his Episcopate he had already consecrated a large number of churches, and was pleased to observe the improvement which was exhibited in the structure and arrangement of such buildings. He felt assured that the impulse given to the study of Gothic Architecture by means of this and other Societies would, for the future, prevent the erection of those unseemly and unchurch-like places of worship belonging to the Church of England, of which there were too many examples."

We make a few extracts from the Report, with which we are pleased, as laying down very clearly the peculiar duties of Diocesan Societies.

"The main object of such a Society as this is, or ought to be; not to uphold or propagate theories; not to form a Committee of taste; (for how can we dictate, when we are all mere learners?); not to undertake or assist in restorations, for which our funds are clearly unsuitable; not to establish an inquisitorial survey of the actual state of churches, with a view to their repair, an interference we have no right or authority to exercise;* but to collect and contribute examples and facts bearing on ancient Church Architecture. . . . We need not remark that to form a collection of examples is not to be regarded as the ultimate object of our exertions. . . .

"It may be asked; what sort of drawings are most valuable? To a person wishing to describe a church which he had never seen, geometrical drawings, as elevations, sections, &c., would be most desirable. But a general perspective view, though insufficient for accurate description, may yet give an idea of a building which cannot be conveyed any other way. The value of such a view depends on accuracy of proportion, and on the choice of a point which shall fairly give the character of the whole. . . . Drawings of mouldings, and the sections of piers and mullions, are always important. . . . There is one kind of drawing which is often the most valuable of any, and requires neither artistic skill, nor any great exertion of patience, namely the ground-plan, which, as well as elevations, should be given to scale. The process of rubbing, by which monumental brasses are copied, is applicable to other objects."

* This of course cannot be interpreted to condemn the temperate exposure through the organs of the Society of scandalous cases of neglect.—Ed.

REVIEWS.

The Painted Glass Window in S. James's, Piccadilly. A Letter by MR. WARRINGTON, in the "*Builder*." No 181, July 25, 1846.

WE have but little desire to meddle with the private concerns of artists, and should therefore eschew any thing like partizanship, on the one side or the other, in those conflicts which sometimes disturb the serenity of their studies. This feeling might have induced us to passentirely over a remarkable letter by Mr. Warrington, which appeared in the "*Builder*" of July 25, on the new window of S. James'. As however the same gentleman, in another letter which has appeared since in the same periodical, informs us that his motives in writing the letter in question were "a love of consistency and propriety in art, a love of justice devoid of any personal feeling individually," we feel ourselves quite exonerated from any such apprehensions, and adopt his motives *literatim* as our excuse for this short notice of his letter. Our object is simply to afford our readers data, whereby they may themselves judge how far Mr. Warrington, as exhibited by himself, is or is not endued with that essential quality in all practisers of high art,—taste. Mr. Warrington steps forward as the uncompromising advocate of landscape-glass in Italian architecture, with which he conceives the window in question ought to be filled, describing it as "so charmingly constructed for an expansive idea, that it would have inspired an Angelo, a Raffaele, or a Rubens, to a more than ordinary devotion." Such is the glowing language of Mr. Warrington's praise; his blame is no less emphatic, as when he describes the Romanesque mosaic border of the window, as being "the veriest glaziers-shopified frippery ever exhibited." After quoting several notable instances of landscape-glass, beginning with S. Margaret's, Westminster, and ending with Lincoln College Chapel, he continues, "some of which" (windows) "are *pictorially* beautiful, and all exhibit a practicability of properly adapting this art (still in its infancy) to high pictorial purposes, and consequently to Italian buildings." *Ergo*, 1. Mediæval glass was not pictorial, an assertion which we should have thought no lady-tourist of the present age would have ventured to make, but which coming from one who has rendered himself remarkable for the minuteness with which he copies the very defects of old glass, whether original or the effect of time and neglect, is truly astonishing; and, 2, the infancy of painted glass is to be found in the workshops of the Flemish painters of the 17th century. He goes on; "pictures, indeed, may and are being produced, as fine as on canvass, with the advantage of richer colourings, and worthy a place in the Royal Academy, or even the Vatican itself." We ever live to learn; in our ignorance we had fancied Mr. Warrington a plodding and over-minutely careful copyist of the rich, yet not to be imitated glass of Romanesque and First-Pointed days; he speaks for himself, and turns out a reformer, a Rubens-worshipper,

an uncompromising developer. But the conclusion of the letter must be quoted entire, and with it we take our leave of Mr. Warrington:—

“In conclusion, I beg to ask, how did our decorators manage at the time of the erection of these structures? Is not Whitehall and the dome of S. Paul’s an answer? How are our brethren abroad managing similar matters? Those who have seen the beautiful works of Overbeck and Henri Hesse, in the Bavarian Chapel at Munich, will be well able to answer,—‘as Inigo Jones and Sir C. Wren would have advised, as Rubens would have done.’ No Romanesque, no Mosaic there. In short, the idea of Moresco-Byzantine, or Romanesque, with pure Greek, or Italian, is, in my opinion, too absurd to deserve an argumentation on the subject. And, Sir, with a view to impede the wild progress of this wilder notion, from a love of consistency in art, together with a hope that I may at least provoke a discussion upon it, and consequently a consideration of the question ere other repetitions of this *mistake* take place, I raise this my voice, and protest against it; and thus upon my reputability [*sic*], experience, and judgment, upon principle and in practice, I pronounce on this work in question its utter condemnation.”

The Use and Abuse of the Church Bells, with practical suggestions concerning them. By WALTER BLUNT, A.M., a Priest of the English Church. London: J. Masters, 1846. 8vo. pp. 13.

THE tract is so short, and withal so very satisfactory, that we prefer to recommend it generally, than by extracting its more striking portions to interrupt its sale: and this although we might be unjustly suspected of having some desire of favouring our worthy publisher. The abuse of Church Bells in England is indeed a sad spectacle. It is really a melancholy contrast to reflect that with us they are too often devoted to celebrate steeple-chases, and contested elections, and political triumphs, while in another portion of the universal Fold they are solemnly dedicated and reserved, “ut ubicunque sonuerit hoc tintinnabulum, et cum clangorem illius audierint filii Christianorum, crescat in eis devotionis augmentum, ut festinantes ad piæ matris Ecclesiæ gremium, cantent ibi in Ecclesiâ Sanctorum canticum novum.” To those who are desirous of tracing the more recondite history of Church Bells, we earnestly recommend the posthumous treatise of the illustrious Father Thiers. The far more numerous class however who merely desire a plain answer to the practical question, “What am I to do with my bells?” may rest content with Mr. Blunt’s pamphlet.

Architectural Parallels, of the Twelfth and Thirteenth century. By EDMUND SHARPE, M.A., Architect. Part VI. London: John Van Voorst. 1846. Fol.

THIS part of Mr. Sharpe’s work contains ten plates, comprising, 1 and 3. The exterior of the east end of Howden church in its present and its restored state. 2. An interior section of the same restored. 4. An interior view of the north side of the nave of Bridlington Priory-church, exhibiting a very fine early Middle-Pointed triforium. 5.

Ground-plans of the east end of Rievaulx Abbey, and of the nave of Bridlington. We see very little use in thus cutting up a church like Rievaulx; a plan such as that which Mr. Sharpe gives, can have no ritual, and comparatively little architectural, value. 6. A perspective view of the remains of the triforium and clerestory at Rievaulx. This again is to our mind an absurd plate; Mr. Sharpe should have given all the three stories, and then brought out the details separately. No doubt the drawing looks very picturesque, and the summit of the arcade peeping up below throws an appearance of indefinite magnitude over the whole design, but this is not what we look for in the work of an architect. 7—10. Capitals and bases arranged in chronological order, the earliest of course being semi-Romanesque, and the latest early Middle-Pointed. The lithographs are extremely creditable specimens of provincial art.

Architectural Notices of the Churches of the Archdeaconry of Northampton. No. II. Higham Ferrers, concluded. Chelveston cum Caldecot. Hargrave.

THIS number contains a perspective interior of S. Mary, Higham Ferrers, looking east. How any one, who professes in any degree to admire this view, can tolerate a pewed area under any circumstances, we are at a loss to imagine. The next plate is one of the beautiful western doorway. There is also one giving the patterns and arrangements of the tiles of the altar-steps. The wood-cuts give us a very pretty sketch of Archbishop Chichele's College, the west front of the Bede-house, a general view and two details of S. John Baptist, Chelveston, and a view and five details from All Saints, Hargrave. The masonry of the Bede-house at Higham Ferrers is in courses of different colours; of a light freestone and a red sandstone. This mode of building, Mr. Freeman informs us, is not uncommon in Northamptonshire. The Bede-house seems to have served both for hall and dormitory: at its east end is its chapel, now quite ruinous. It was raised six steps from the hall, with a moulded arch, and an open screen: and had an altar and piscina. Under it was a crypt. A list of incumbents completes the very interesting account of Higham Ferrers. The Rev. G. A. Poole has contributed the notice of Chelveston-cum-Caldecot. The tower here is in the very remarkable position of north of the north aisle; and more remarkably still, all this north aisle has been pulled down except the part connecting the tower with the nave. The whole tower, of First-Pointed date, is curious, and deserves study. The church is too small, and the writer most judiciously urges the rebuilding of the ruined north aisle. All Saints, Hargrave, has a First-Pointed Tower, with a long transomed lancet for its west window. This church has received in Third-Pointed times an addition of a *Transeptal* chantry. How much the ideas of the architects of that style were corrupted! We are presented with a sketch of a rude mural painting of S. George, now whitewashed out. This series is certainly interesting and well-managed.

ECCLESIOLOGICAL NOTES.

S. Mary, Harrow-on-the-Hill.—This church possesses a Jacobean rood-screen, with the Holy Doors still perfect. The roofs, of the Third-Pointed age, are very fine, though that in the chancel unfortunately has perished. Upright figures standing on corbels support the timbers of the nave-roof. There is a parvise chamber over the south porch, of the Third Age, still retaining much of its polychrome. The west door and font are Romanesque, the arcade Early-Pointed, the remainder of the church (which is cruciform), Third-Pointed, and "beautified" in 1796.

S. Mary, Coddensham, Suffolk.—The interior condition of this church, considered as a specimen of the pue abuse, is too melancholy to be fit for description in our pages. We shall confine our notes therefore to the fabric, which suggests some considerations of interest. The church affords a very fair elementary lesson in ecclesiology; the three styles according to the common classification being traceable, with sufficiently distinct boundaries, in its several parts. The chancel was originally First-Pointed. The notched heads on the label of the Priest's door (south side) and some remains of tracery in the adjacent windows are all that survives of this style. The church of that period was probably co-extensive with the present chancel, and so corresponded in size with several of the neighbouring churches. It has suffered from modern reconstruction towards the east end. In the Middle-Pointed period it would seem that the nave, aisles, and tower were erected to the westward for the first time, the then existing church being retained as chancel. There is a slight difference in the mouldings of the arches on the north and south sides, but that of the capitals is identical. The tracery of the windows is in general exceedingly good, being mostly of two orders, the outer order being the roll or roll and fillet; and there are no two alike. A comparison of the great west window (which is, by the way, for the most part painted black, besides having the organ in front of it,) with the east window of the south aisle, seems to suggest the kind of proportion which should be aimed at between windows thus related to each other. The pattern of the tracery is in general outline precisely the same, viz., the monials of the three lights crossing in the head, producing pairs of intersecting ogees, with the *vesica* included (the most *faultless* form perhaps for a three-light window of this period, and best adapted for symbolical glazing). But the double-feathering of the foliations in the tracery of the west window has the effect of preserving a uniformity of tone as to richness; the larger window without this addition would be meagre, owing to its larger proportions. It is worthy of remark, again, that two of the nave windows (the west and south-west in south aisle,) are perfectly plain, the monial simply diverging in the head. Windows of this sort are a well-known trap to neophytes in ecclesiology, as they immediately pronounce them "Early English." But the identity of form as to the architrave and the external hood-moulding, are sufficient to assign these windows no less than their more richly traceried neighbours to the Middle-Pointed period. The question is then, what account is to be given of this disproportionate meagreness in the windows? It has been suggested, and as it should seem very plausibly, that the church having been finished by degrees, this particular corner of it was in the first instance furnished as to its windows in the plain manner above described; the intention having been to supply more elaborate tracery when funds should be forthcoming, but from some cause or other this was never done. It is certainly remarkable that both the windows are in exactly that part of the church

which would be the last to come in for a share in progressive decoration:—for such a work would naturally commence eastward, and proceed regularly westward; and accordingly in this case every window which lies eastward of these plain ones, on both sides of the church, has ornamental tracery. It may be suggested as a point for observation whether this conjecture is countenanced by similar phenomena in other churches. The Third-Pointed features of the church are the clerestory and north porch, and some inserted windows. It is remarkable that one of these in the north aisle exactly resembles those in the clerestory; so that it would appear that one window more than was wanted for that part of the church was made at the time, and that it was thought a pity to throw it away,—it being deemed no doubt an advance in art upon the Middle-Pointed windows, and accordingly one of them was thrust out, and this substituted for it. This is the more likely, that the number of windows on the two sides of the clerestory is very unequal, which would not perhaps be taken into account in preparing windows for it. The weather-moulding of the gable, where it was attached to the church, shows where the slope of the original Middle-Pointed roof ran. This church is an excellent instance of that very characteristic and pervading feature (for such we believe it to be) of Pointed Architecture, which may be called *περισσότης*. That *odd* numbers are suggestive of the Infinite, as *even* are of the Finite, is a psychological fact more certain than explicable. But in that fact we must doubtless find the solution of the predominance of odd numbers in the details of Christian Architecture, particularly in all such as are seen, so to speak, vista-wise; the effect produced or suggested in these instances being that of limitless extension. Thus, to take the example most in point, the case of roof-interiors. Were the number of bays *even*, a completeness of sum, and consequent idea of repose would be suggested to the mind immediately on becoming conscious of it. But the never-failing *odd* bay, and in like manner the odd arch, or pillar, or window, as commencing a new sum which is never finished, carries in it the idea of a reaching out into the Infinite. The number of bays in the nave-roof of this church is nine; nine and eleven are the most common numbers in Suffolk churches. The arches of the south aisle are four, and so at first sight form an exception to the *περισσότης* spoken of; but the north aisle having but three, the entire number is seven, and we cannot doubt that there was design in this. As there are responds, the piers are seven in number likewise, reckoning each pair of responds as one pier. The windows on the south side are in like manner four, on the north three, in all seven, or, taking in the four which terminate the aisles and nave to the east and west, in all eleven. The clerestory windows are seven on one side, and five on the other.

S. Mary, Lestingham, North Riding of Yorkshire.—This church has some very interesting features of early Romanesque work, though much spoiled by some most whimsical modern alterations and bad attempts at restoration of the original work. The church consists of a chancel and nave, the former having a semicircular eastern apse, the latter having aisles. At the west end is a small tower of much later date, having a sloping tiled roof. The most remarkable feature, and the only one untouched by modern barbarisms, is the crypt, which is of uncommon magnitude, and co-extensive with the whole church. It is divided into aisles by very short circular columns, having capitals of varied sculpture, and supporting semicircular arches. The east end of the crypt coincides with the apse and there is an ascent to it by several steps. Within the crypt is a square shaft forming a piscina. The interior of the church has been smartened up in a most objectionable fashion, and the arcades have been so altered that it is not easy to distinguish exactly their original arrangement, though the Norman character has been in some measure

preserved. But the most glaring innovation is the wretched, gaudy embellishment of the interior of the chancel, of which the apsidal form is completely obliterated internally, an Italian dome being raised upon it, supported by three arches ranged in a circle and lighted by yellow tinted glass! Two other windows are filled with blue and yellow glass, and those of the apse concealed by a large painting, executed by the late Mr. Jackson, R.A., a native of this parish, in whose honour this grotesque and unworthy paganism has been constructed, doubly to be regretted in so curious a church. The apse itself retains its original character, Romanesque windows with shafts and a corbel-table. The walls of the aisles appear to be Third-Pointed.

S. Peter, Pickering, North Riding of Yorkshire.—A fine church with features of every style and built of excellent stone. The plan is cruciform, but the steeple is at the west end. The external features are chiefly Middle and Third-Pointed, but the two lower stages of the tower are First-Pointed, having flat buttresses and plain lancets; the upper part of the tower and the spire are Middle-Pointed. The battlement is pierced with small apertures in the form of elongated quatrefoils, which have more of castellated than ecclesiastical character, but are found in Settrington, Winteringham, and other churches of the neighbourhood. Under the battlement is a wavy cornice, and a corbel-table of flowers and heads intermixed. The south porch has shields in the battlement. The clerestory and a chapel, south of the chancel, are Third-Pointed; the windows nearly all Middle-Pointed and much varied, but at the west end of the south aisle is a trefoiled lancet. The interior is grand and imposing; the arcades of the nave are Norman; the northern arches quite plain and having circular columns with square capitals; the southern have mouldings and spring from shafts attached to square piers. The arches to the transepts are rather straight-sided, and the clerestory is continued over them as far as the chancel. The chancel is left very open, and is of good Middle-Pointed work, but the east window has the arch but slightly curved; the other windows are without foils. There are three fine sedilia with beautiful triangular canopies, on shafts having richly sculptured capitals, and a piscina of corresponding character. These are placed further westward than usual, but in a line with the altar-steps. In the north wall is a square recess. There is a stone seat beneath the windows all along the north aisle. The font is circular, upon a cylindrical stem. There are two well executed monumental effigies in chain armour, one cross-legged, the other much mutilated. There is the usual failing of high pines in this church.

SS. Mary and Nicolas, Etchingham, Sussex.—In our notice of this church in our last number, we overlooked two or three points to which we desire to call our readers' attention. The position of the stone table on the south side outside and beneath the sacarium, is a confirmation of the conjecture that it was rather intended to hold the *pains bénis* than to serve as a credence. We omitted to state, that the eastern bays of the aisles which extend as far as the chancel-arch, are quasi-transepts, being separated by arches from the remainder of the aisles. We should not have forgotten the south porch of oak, a beautifully simple design, and one adapted for imitation. The barge-board describes a huge trefoil. The west window has been or was intended to have been longer. It is the most "Perpendicular" thing about the church. The broad west door with its continuous moulding is very characteristic. The visitor should not overlook the majestic yew at the south-west angle of the church. The windows contain numerous remains of painted glass, partly heraldic. The original pulpit-stone still bears the pulpit, which is of mean modern work. The font may be a vestige of the earlier church.

S. Andrew, Ayleston, Leicestershire.—This church has a very fine Middle-Pointed chancel, quite disproportionate to the nave, which with its arches is of earlier date, partly First-Pointed, partly incipient Middle-Pointed. At the west end is a tower of First-Pointed character, surmounted by a plain stone spire. The clerestory windows are as usual Third-Pointed, those of the aisles mostly of three lights, without foliations. The nave has on each side an arcade of Third-Pointed arches; on the north the pillars are circular, on the south octagonal, the hood-mouldings of the arches resting on corbels. The roofs are rather good in the nave and aisles, though of somewhat flat pitch; the spandrels are upon shafts of wood, and there is some tracery above the beams. The aisles are of good width, and though the nave is so inferior to the chancel, the general effect of the interior would be very good if the pews could be removed. There is the lower portion of a stone screen across the western part of the south aisle, and another near the east end of the same aisle, both very unusual and remarkable in such a position. The chancel arch is very lofty, having continuous mouldings and no shafts. The very noble chancel is loftier than the nave, and has a plain coved roof, and, excepting two large pews, is left free and unencumbered. The east window, which is of five lights without foils, is rather mutilated. On the south are four fine windows with foliations, and each of three lights. On the north only one window is left open, which has three trefoiled lights, without tracery; and on this side is the sacristy, which has small square-headed windows. On the south are three fine sedilia, ascending eastward, and included in one rectangular compartment. The mouldings are fine; the arches slightly ogeed, with double feathering and trefoil in the spandrels. There is a small piscina having a projecting drain with trefoil orifice. Some portions of the ancient wood-stalls remain, and there is a little stained glass. The font appears to be of First-Pointed character.

S. Mary, Barkby, Leicestershire.—This is a church chiefly in the Middle-Pointed style, of which it is a very good, though not rich specimen; some parts are however of earlier date, and the building has suffered a good deal from modern alterations. The plan is chancel, nave, and aisles, and western tower. The latter appears to be of the Transition from First to Middle-Pointed, and is crowned with a broach somewhat more advanced in the latter style. The tower is of four stages, the two lower of which are buttressed, the two upper, which batter, rise above the roof of the nave. The lowest stage has a well-moulded doorway of three orders; in the next, on each face is a broad lancet with jamb-shafts; there are no other windows below the belfry-stage. The windows here are of two lights. To the north and east the arch is round and has a monial simply branching into the architrave; the other two are Middle-Pointed, trefoiled, with a quatrefoil in the head. In all the monial is a shaft, and the jamb has three shafts on each side. The spire is supported by a corbel-table of trefoiled arches. It has only a single series of pedimented spire-lights of several patterns: one is of the same description as the belfry window last mentioned, but with the tracery managed in so different a way as to give them quite another character. The spire is however encircled by bands at two heights, which have quatrefoil panels, some of which are pierced for light. The nave and aisles are almost wholly Middle-Pointed, of four bays with octagonal pillars, except the first pier on each side from the east, which is a mass with two responds, with capitals apparently of earlier character, as though the church had been rebuilt from this point. The belfry-arch, which is First-Pointed, is blocked up. Both nave and aisles have low-pitched compass roofs, but modern and bad; the gables of the aisles almost conceal the clerestory range of four Third-Pointed windows which has been added to the nave. The aisles seem to have had originally distinct high gables, as the

window at the east end of the north aisle, a large Geometrical one of five lights, has been decapitated by the lowering of the roof, and its label worked into a square-headed form. The south aisle has a very good effect, being well furnished with strings and buttresses, and having a three-light window in each bay: one has had its tracery replaced by the tasteless form of monials crossing in the head without foliations, as has happened to many in this county; two are purely Geometrical, the most eastern is almost Flowing but retains some traces of the earlier forms. The south doorway however is very poor and much mutilated. The windows at the west ends of the aisles have been blocked, but over the south gable remains a curious ancient cross. The north aisle has also Geometrical and other early Middle-Pointed windows, one of very singular and not very graceful pattern. The chancel is mostly poor and partially modernized; it retains however a plain First-Pointed couplet on each side. The church is what may be called painfully neat, plaistered and scored, full of puees, some of them of a very disgraceful character, and with the pulpit and its accessories in the same irreverent position as at S. Peter, Syston. There are a great number of unsightly modern monuments of a family hard by, one of which commemorates among the usual allotment of virtues in such cases that the person commemorated "rebuilt the family mansion at a great expense." Another which says that "we shall never see his like again," represents Time hewing down a Corinthian pillar. Under the circumstances we should rather have expected to see some portion of Christian Architecture in that position.

S. Helen, Wheatthamstead, Herts.—This is a fine cruciform church, with a central tower; the whole built of flint and rubble, which is the usual material in Herts, and rough-cast. The roofs of the transepts are of very good pitch; in the chancel rather lower. The tower is First-Pointed, with a corbel-table under the parapet, and surmounted by an ugly *quasi*-spire of lead, which has somewhat of a Dutch character, and is most likely of the seventeenth century. The exterior, notwithstanding much mutilation and the addition of a bad south porch, has a venerable and imposing character. The chancel is spacious and has three fine lancets at the east end, with good mouldings and shafts internally. The south-east window is Third-Pointed, and contains three seats, and in its eastern jamb a piscina with fine canopy much mutilated. The other windows of the chancel have late Middle-Pointed tracery, and on the north is a First-Pointed door to the vestry with toothed moulding and shafts. The east window is nearly concealed from within by a modern reredos with a picture representing our LORD's Agony in the garden. The tower rises upon four lofty pointed arches, springing from clustered half-octagonal columns. There are apparently staircases on each side of the eastern arch, but only to that on the north is the door remaining within the chancel. The transepts are Middle-Pointed and have some good windows, several of which have rather remarkable flowered mouldings; that on the east side of the south transept has the jamb-mouldings continued to the ground, and evidently had formerly an altar to match it. The flowers in the moulding are singularly bold. In the same transept is also a piscina with crocketed ogee canopy. In the north transept are two brasses, each with a male and female figure; one with some quaint Latin verses, the other bearing the date 1520: also a huge Elizabethan monument to some of the Garrard family. In the south transept is also a large alabaster Elizabethan monument. The nave has an arcade on each side of three rather low pointed arches with octagonal pillars, and above them a clerestory of small square-headed windows, all deprived of tracery, except one of Third-Pointed character. The west window is Third-Pointed of three lights, and under it is a door with ballflowers in its moulding. In the aisles are some windows with curious Middle-Pointed tracery, and one

Third-Pointed. The font is a good one of Middle-Pointed character; the bowl octagonal, having in its lower part only a horizontal band of quatrefoils; below the bowl some foliage and the stem formed of eight clustered shafts with moulded capitals, below which are flowered mouldings. There are a few ancient bench-ends with poppy-heads. In the chancel is a little ancient stained glass. The church is in very bad order, and much encumbered with frightful pews. At the west end is a Jacobean gallery in which is a barrel organ. The bell-ropes hang down into the church itself, the tower being in the centre.

S. Lawrence, Barnwood, near Gloucester.—In this church there are two sedilia on the south side, and a shelf intended for a credence on the north, also stalls returned on each side,—a specimen of Catholic arrangement, which though executed in a poor style and at a bad period, must be considered as interesting and instructive. The church has First-Pointed arches within, but the exterior is almost wholly Third-Pointed, and chiefly remarkable for a large bell-cot over the east end of the nave, containing places for two bells.

Newstead Abbey, Notts.—The west front only still exists, of beautiful early Middle-Pointed. The church was about 186 feet long internally. Externally the west end was partly a screen, the aisles' walls having been carried up to the spring of the central gable, and then crowned with a flat crest table with a quatrefoil band. The tracery of the west window has perished. The aisle fronts are filled with fenestriform panelling of geometrical design. Over the west window is a niche still containing the effigy of our Blessed LORD in S. Mary's arms. The west doorway with its central shaft is still perfect. The open buttresses are very beautiful. The remains of the old Cistercian building have been patched up in Tudor and again in modern-Gothic days, but the beauty of the First-Pointed cloisters and chapter-house cannot be destroyed. The eagle, of rich workmanship, was found in the lake during the last century, and is now at Southwell Minster, though, through neglect, the lessons are no longer read from it.

S. Magnus, Isle of Egilshay, Orkney.—This church is interesting, not only from its resemblance to the old Irish ones described in Mr. Petrie's book, but from its being built on the spot of the Martyrdom of the Saint in whose honour it was dedicated. It consists of a chancel, measuring externally 15 feet 4 inches by 14 feet 10 inches, internally 14 feet 8 inches by 9 feet 4 inches; a nave, 36 feet 2 inches by 21 feet externally, and 30 feet by 15 feet 5 inches internally; and a circular west tower, whose external diameter is about 14 feet 6 inches, internal 7 feet 9 inches. The height of the tower is 45 feet, and it converges towards the top. About 15 feet of it were taken down some time since; but in Dr. Hibbert's account of the Shetland Islands there is a sketch showing the tower entire and crowned with a conical top. The tower is entered by a door from the west end of the nave; above this are three windows placed vertically. The lower one appears to have been in reality a door, and to have opened into the chamber between the vaulting of the nave, and the external roof; there is a similar door from the conjectured nave-roof-chamber into that of the chancel. This seems conclusive of the nave either having been vaulted, or at least of the intention of so doing. There is however now no indication of vaulting. The chancel is vaulted; the vaulting being a plain nearly semicircular arch, the height of which at the centre is about 9 feet. Above this is filled up so as to make a level floor. The east end is square. There is no east window, but one on each side of the chancel, round-headed, and much splayed. In the nave there are a door and window on each side and opposite each other, the latter splayed internally. The church is built of the slaty stone of the country. The walls of the nave and chancel are made

of large flat stones set up on edge in the walls, the space between being filled with small stones, and very little mortar apparently used. The tower is built with small stones laid in tolerably regular courses. The tradition is that it was built before the church. The Orkneys were converted to Christianity in the eleventh century, and the illustrious S. Magnus suffered Martyrdom on this spot in 1104, according to Alban Butler. His fame soon spread through all the north of Europe, and there is still a church in London bearing the dedication of S. Magnus. There is an interesting account of his Martyrdom in the Orkneyinga Saga, where this church is mentioned. Therefore it must have been re-built or re-dedicated subsequently. The style of Kirkwall Cathedral, built about 1137, is described as new to the country.

NEW CHURCHES.

S. —, Old Street Road, London.—This church is in our opinion unworthy of Mr. Ferrey, and we are grieved that one who has achieved the degree of reputation which he has should be guilty of it. The plan comprises a chancel, nave with aisles under separate gables, and an attached tower in the south side and serving for porch. The style is First-Pointed, whilst the area is of a very limited extent, and the parts of the church are accordingly small. This condition would naturally call for very simple treatment. What is however the state of the case? It must be premised that the south is the show side. We shall take the exterior first. At the east end we find a rose of inordinate dimensions with a triplet below, the whole being quite Romanesque in conception, and in execution of course passing for very early Pointed. The side window of the chancel is a two-light, with a quatrefoil in the head approaching closely to Middle-Pointed. Under the eaves of the roof of the chancel on this side run in place of a corbel-table, a pendant range of tooth-mouldings. There are at the east end buttresses to the north and south, none however to the east. It might be reasonably anticipated that the side windows of the nave of so small a church in the First-Pointed style would be either single lancets or simple couplets, or two-light windows approaching Middle-Pointed. But what do we find? There is at Carlisle a curious arrangement, and one quite indefensible by argument, one of the proofs, in short, of the great imperfection of First-Pointed:—an arcade of four, of which the two external arches are higher and narrower, and consequently more acute than the others, and are left blank, while the two internal ones are pierced for light, the whole having the same effect in miniature as that of a building whose wings are higher than the centre. This device, which never would have been dreamed of except in a church of cathedral dimensions, has been pressed into service on this occasion, properly reduced to meet its new condition. Our readers may imagine the effect of so large a mass of smoothed Caen stone let into the squared rag which forms the staple material of the church. This is the description of the show side; on the other the tooth-mouldings are not to be found, and the problem of constructing windows which shall internally look like the Carlisle ones of the south side, is met by the insertion of lancets very wide apart, and banded as it were together by

a huge expanse of Caen stone. The nave gables are terminated with a fleur-de-lys. We cannot praise the corbel-table along the south side of the nave, which is moreover ungracefully cut into by the buttresses. Some way up the tower the nave windows are repeated, the arcade being made of five with three pierced lights; above this come three unmeaning quatrefoils, then an unsatisfactory corbel-table, and above that the spire, with haunches far too small. Internally, we find two chancel-arches; an unnecessary proceeding, and one which is highly blameworthy if, which we do not expect, the intervening space is not to be scrupulously stalled. We understand that the pulpit and desk are to come between the two arches. Why have the second arch, why not remove the pulpit, which might really lose very little room, and have a proper chancel? The internal mouldings are run in cement.

Holy Trinity, Paddington.—This new District church to Paddington parish has just been built near the Great Western Terminus, by Mr. Cundy. This is a church which, although not deserving of an architectural examination, may yet be very dangerous. It consists of a western tower with crocketed spire, clerestoried nave, aisles, chancel, developed though not of full size, and polygonal vestry. The style is Third-Pointed. It is externally a heap of misapplied ornament; battlements, finials, gurgoyles guiltless of gutters, panellings, &c., &c., all carved in good stone, figure in tasteless confusion. Internally, as it meet for so grand an exterior, there is a groined roof, a triforium, and lofty piers; these are however of plaister and compo: and the aisle-roofs being perfectly flat common cielings, we do not exactly realize the use of a triforium, unless it be for ventilation. At the west end the compo organ gallery mimics a solid rood-loft. The piers are as might be guessed stilted, and the seats have doors. Galleries extend round three sides of the church, and the prayer-desk looks due west. In atonement there is an elaborate stone reredos, and the chancel is paved with encaustic tiles. In one word the whole church is a combination of discordant and impossible elements,

πρόσθε λέων ὀπίθεν δε δράκων μεσσή δὲ χίμαιρα.

Such monsters are the inevitable birth of a transitional age like ours. They are very hard for us to bear, but still bear them we will, in the confident hope that they are the throes of the crisis, which may change an age of All Souls' and S. Pancras's, to one of Patringtons and Heckingtons. Only whenever we fear that our neighbours may be beguiled by them, and imitate them, loth as we are, we shall denounce them in pity rather than in anger.

S. —, Whitfield, in Glossop.—This church, not yet completed, has some points worthy of commendation, and if it had been built ten years ago would probably have been considered a wonderful work. The material is very good stone, and the situation rather picturesque; but there are many objectionable features. The style is First-Pointed, and the plan comprises a short chancel with vestry on the south, a nave with aisles, and a tower with spire engaged in the west end of the north aisle.

There is no clerestory, and the roof is covered with ugly blue slates.

The chancel is lower than the nave, but as usual too short, and the east gables, both of nave and chancel, are flanked by large pinnacles which have not a good effect. The east window of the chancel is a triple lancet, with continued hood-moulding outside, in which are introduced small balls of foliage having the effect of knots, for which there can be no authority. The chancel has no other window except one double lancet on the north, which is walled up. The nave has also double lancets of rather meagre character: there is no porch: the north door has an elliptical arch, with a hood on corbels.

The steeple is the most striking in the design, and is a fair and rather enriched First-Pointed tower with broach spire, recalling in its general effect that of S. Mary, Stamford. It stands in the north aisle, but projects beyond the line of the west front, has three ornamental stages; the belfry windows being double lancets with banded shafts; the two stages below them having smaller lancets, varying in their ornamental character. The arrangement of the buttresses is rather complicated: at each angle is an octagonal turret and pinnacle, and the spire has three tiers of canopied windows. The west end of the nave has in its lower stage an ornamented arcade, of which the door forms the centre, with good mouldings and banded shafts. Above is another arcade of smaller lancets, and higher still a circular window containing nine circles. There is a large octagonal pinnacle at the west of the south aisle, of which that portion which corresponds with the tower seems destined for some unknown use, and has a small window on the south, set very high in the wall, and surmounted by a gable, the effect of which is exceedingly bad.

The interior presents rather a good arcade on each side of the nave: the arches have tolerable mouldings and hoods with corbels. The piers are light, each composed of four shafts with moulded capitals and bands; which last seems to be a favourite feature with the architect of this church. Unfortunately there are galleries to the north, south, and west, the fronts of which are ornamented with First-Pointed arches. The roof is very poor, and the chancel-arch extremely mean. Over it is a lancet window. The prayer-desk is low and facing west, the pulpit has some First-Pointed arches like those in the gallery. The nave is fitted with open benches of deal, the ends of which have quasi poppy-heads.

It must be regretted in the case of this, as of so many other new churches, that with so much of good intention and some really good points, it should fall so entirely short of being satisfactory, when without additional expense it might easily have been made a really good church.

S. Michael, Heavitree, Devon.—This church was consecrated on Lammas Day, having been quite rebuilt with the exception of the tower. The new plan consists of a nave and aisles with a mere sacrum. The style is meant to be Third-Pointed, but some of the detail is of earlier character: or perhaps the idea attempted is Middle-Pointed but some of the details later. The church is built of Plymouth lime, stone with Caen dressings, but the masonry is unsatisfactory. The roofs, of stained deal, are all open: the nave-roof has principals and

collars, with arched braces resting on corbels. The chancel-roof in addition has painted bosses fixed on to the purlins. The seats are of uniform height: but some, being appropriated, have poppy-heads and low doors, and a moulding of oak surrounding the deal standards. There are galleries in the aisles. The pulpit is of stone, copied from that in S. Andrew, Halberton. A prayer-desk faces the congregation: but there is an eagle-lettern, worked by a mere cabinet-maker. The font, of unworthy design, is at the west end. The east window is filled with stained glass, by Mr. Beer, of Exeter, representing the four Evangelists. We cannot highly praise them. Of two memorial windows, one shows the Blessed Virgin Mary under a canopy; the other has scrolls horizontally on a diapered ground. We fail to see much proof of advance in this church. It would be fair for a few years back: now it ought to have been better. The architect is a Mr. Mackintosh.

S. —, *Higher Bentham, West Riding of Yorkshire*.—This church we would hope has not been erected within the last ten years, it being but a sorry specimen of a modern Gothic church, bearing a strong family likeness to many which were raised prior to 1840, when church architecture and church arrangement were generally ill understood. The plan is the usual short and broad nave, with an apology for a chancel, and a meagre west tower forming a porch. There is a marked regularity throughout, without one correct feature, while the beauty of the situation and the goodness and sober colour of the stone make us the more regret that a more worthy church has not been produced. It is not easy to say to what style it belongs. The side windows of the nave are of two lights without foils, and at the west end of the nave on either side of the tower is a wide lancet. The east window is a triple lancet and is brought down most whimsically low. The west window of the tower is a similar triplet, and to match that is a door with obtuse flattened arch. Most of the windows have hoods with corbels of curious design. The parapets of the nave are embattled, and have some strange *quasi*-pinnacles placed at regular intervals, each consisting of a kind of spear-head set on a ball. The tower has four pinnacles somewhat different, being surmounted with a kind of ball. The roof of the nave is of extremely low pitch, but covered externally with the stony tiles or flags of the county, which are very well adapted for church roofs. The eastern gable has a poor cross, and there is a coat of arms in the east gable of the nave. The interior, as might be expected, is unsatisfactory enough: the roof has a sort of plaster groining: the chancel-arch very plain and poor. There is a western gallery with an organ, and part of the space beneath it forms a vestry. The pulpit, with reading pue and clerk's desk, are on the north side of the chancel-arch, and on the corresponding side is an aristocratic pen perched on an elevation of several steps for the great grandee of the place. For other magnates are several comfortable pues occupying the eastern portion of the nave. For the humbler folk the western part has open benches. The east window is filled with bright coloured glass with a figure of our SAVIOUR in the centre light, but by no means of good quality. We could not discover any font.

CHURCH RESTORATIONS.

All Saints, Wigan.—Very extensive works are in progress in this church, which is well known as a large and much mutilated specimen of a late Third-Pointed town-church; poor in its original architecture, and utterly spoilt by pews and galleries, for which a church of this type affords so fatal a facility. The first step in the work of restoration was taken in 1846, when Mr. Leigh, its proprietor, pulled down a gallery near the chancel-arch in the north aisle. Soon after this a gallery holding the organ, in the place of the old rood-loft, was removed, and the choir pulled down with a view to rebuilding. It is purposed to rebuild from the ground the chancel, with its clerestory, and its aisles, and to restore the chancel-arch which was destroyed during the great rebellion. It will be fitted up with stalls for the clergy and choir. The organ is to stand in the north chancel-aisle. The rood-staircase, which remains, will be made available for the pulpit, on the north side. The south chancel-aisle will be parclosed off as a family chapel. With respect to the nave, it is purposed to pull down and rebuild the clerestory and the west wall, and to repair the aisles. We hear that the poor take the greatest interest in this work, which we are sure must be reward enough for the zealous undertakers of it.

Holy Trinity, Hull.—The nave of this magnificent church has been fairly restored. The pillars are freed from whitewash, and their capitals gilded; the cieling being coloured blue with stars of gold, at a very great expense. A new pulpit with canopy, &c., in Caen stone has been set up at a cost of £400. The font has been moved back to its proper place; and an individual has presented an eagle-lettern. Open benches of carved oak with poppy-heads have been introduced in the room of pews. The screen is to be coloured and gilt: part of which is already accomplished. Unfortunately the organ still stands at the west end, and forms below it a kind of vestibule. Still more reprehensibly the new benches are sold and let. Consequently the poor are excluded from all the better seats. However, daily service has been revived; the offices are said in the ecclesiastical tone; and the worshippers increase. The church, by its new arrangement, holds 1800 persons.

S. John's Gate, Clerkenwell.—It was reported in the public journals a short time since that this ancient remain of the Hospital of S. John of Jerusalem was in progress of restoration. After such an announcement, it is with surprise that we find the operations confined to rebuilding the parapets in brickwork, and pointing the stonework where it is not too decayed to render such treatment impossible. We suppose that the smallness and character of the works in question must be attributed to want of funds. However, although it is a disappointment to see what is really meant by "in progress of restoration," it can but be a subject of congratulation, that in this instance a re-instatement of the architectural features of the building, with paltry materials such as the limited funds would have compelled the adoption of, has not been attempted. Too often in so-called restorations, effected under similar circumstances, ancient work is disguised with plaistered battlements and fragile string-courses, and all the

original peculiarities of form and detail removed. S. John's Gate, when the scaffolding is taken down, will appear as it is represented on the title-pages of the "*Gentleman's Magazine*," and it is to be hoped that now the endurance of the fabric is secured, but a short time will elapse before sufficient money will be raised to thoroughly restore this only remaining Monastic gateway in London, and to apply it to some better and more useful purposes than those for which at present it is occupied. In what was once the porter's lodge, is now a gin-shop, and on the opposite side a coal and potatoe store is kept.

Bury S. Edmunds.—The restoration of the Norman tower at Bury S. Edmunds, is progressing satisfactorily. A solid bed of concrete has been laid *under* the foundation, where it was undermined, and around the substructure; and the houses have been cleared away from either side, so that its proportions from base to parapet may be seen. In the winter a strongly made scaffolding with easy staircases to enable visitors to inspect the progress of the work, was built round it. In the spring the restoration was commenced. The thickness of the walls is at least 5 ft. 6 in. throughout. In the upper stories the ashlar has been reset; the rubble work wherever it was found loose removed and refilled; bonding stones of fitting size inserted in all directions; and lastly, iron girders introduced of immense strength (the scientific disposition and connection of which have been generally approved) to gripe and keep together the whole mass—the part finished having been pointed up with a dark coloured mortar which produces a good effect. The most difficult part remains yet to be accomplished; viz., the removal of the great arch on the east side. Two truss needles will be inserted above the arch, each supported by two strong shorings, and the two upper stories are now so bonded together as not to be endangered. The tower is built of Barnack stone, and in order that all might be correctly done, the quarries at Barnack were again opened, and the stone used in the restoration is brought from thence. Mr. Cottingham at one time believed that the very broad battlements formerly in the tower were part of the original work. He has since changed his opinion, and the tower is hereafter to have a plain parapet. The new roof is to be flat, and very handsome, Norman dragon-gurgoyles have been added for carrying off the water. An old well was discovered towards the south-east buttress when clearing the foundations. Possibly some reader may suggest an explanation for the continual appearance of the letter N carved on the various stones both within and outside the building. It has been suggested that this was a mark that the stones were to pass free without toll to Bury. There are several ornaments which are extremely rare in Norman work on the tower. A satisfactory account of the present state of the restoration has been published by Mr. Tymms, Honorary Secretary to the Committee appointed for the purpose. The tower is 86 ft. high, and 36 ft. square, and consists of four noble stages. These stages are minutely described in the pamphlet, and a brief historical account added. The gradual decay of the tower, which appears first to have excited attention on the addition of two new bells to the old peal of eight, is well described. On that occasion, (Aug. 12, 1785,) "when they began to ring, such a crash was heard, that the ringers, it is said, would have jumped out of the

window over the archway had it not been iron-barred." No damage really happened, but several alarming cracks appeared from top to bottom in the west tower. Twenty-three years seem to have been suffered to elapse before any survey was made, and then the consideration of the architect's report was deferred *sine die*. In 1811, a Mr. Patience was directed to restore the tower, after a fashion of his own, which was approved; among other things he proposed to lower the roof one story. But new churchwardens came in: the affair was litigated—the town split up into factions—one churchwarden was ruined—and nothing further done. On November 5, 1819, after the bells had been ringing, a great part of the grand arch on the East side of the gateway suddenly fell. This led to an examination of the tower, and the fissures, which were frightful, *were plastered up!* In the meantime, the trees which flourished in the angles between the pediment and the turrets of the great western porch, were driving in their roots, ten or twelve feet, into the very core of the walls, splitting every thing that opposed their passage. The bells were silenced for some time; but at length were permitted to be rung again: and this occasioned new cracks of such terrible developement, that in June, 1842, restoration or demolition being absolutely necessary, the building was placed in Mr. Cottingham's hands, with results to which we have before this referred.

S. Julian's, Tours.—This famous Abbey-church, a beautiful specimen of the 13th century, of cathedral-like dimensions, was fearfully desecrated, being used as a receptacle of diligences. It has been recently purchased through the zeal of the Archbishop of Tours, partly by subscription, partly by a government grant, and is in course of restoration to sacred purposes. There was at one time a fear that it might have had its dedication changed to S. Martin, much to M. Didron's indignation, who wages ceaseless war against such alterations, which are far too common in France. We hope however that this will be averted.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We have received a gratifying testimony to the expediency of reuniting the *Ecclesiologist* to the Society, in a letter of M. Didron to the Chairman of Committees, acknowledging in terms highly satisfactory to us, the union of the Society with the Comité Historique, and his own election as an honorary member, and recommending the publication on the part of the Society of an official journal: this being written in ignorance of the reunion.

An anonymous writer from Southampton thinks that the "Camden Society" could easily raise funds to restore Christ-Church, Hants. Has he never heard of S. Sepulchre's, Cambridge?

"A Churchman" complains of the ruinous state of S. Michael, Minehead, and of the irreverence that may be witnessed in the Divine Offices in that church.

A correspondent furnishes us with three rather interesting modern inscriptions from the churchyard of S. Peter, Burnham, Bucks, containing prayers for the departed. They are follows:—"LORD in mercy receive her departed spirit!" 1832. "God grant his soul at rest may be!" 1824. And on the tomb of an old almswoman, "May GOD, for JESU's sake, have everlasting mercy on her." 1845.

Holy Trinity, Dunchideock, Devon, is much abused. The lowest stage of the tower is used as a vault, and consequently the western door and the belfry-arch are both closed. This desecration has the advantage of novelty.

In page 264 of our last volume describing Chelmerton church, Derbyshire, Chelmerton Low is printed Chelmerton How. We are anxious to correct this *erratum*, as it has obliterated a local designation. Low is a provincial term for a hill.

In page 176 line 18 (A Church Walk in Kent), Boughton Monchelsea is misprinted Boughton Winchelsea.

Our readers will probably have heard of the munificence of the Archbishop of York, who has presented his suffragan of Ripon with a domestic chapel. We cannot conceal our satisfaction at the intelligence. One of the first acts of the Bishop of Oxford has been to build a chapel at his palace of Cuddesden.

We are sorry to have to announce that unavoidable circumstances have suspended the carrying out the noble design of building a new cathedral at Colombo.

A translation of Messrs. Neale and Webb's "*Durandus*" into French by Madame Viot (née Otter) has been prepared under the superintendence of M. l'Abbé Bourassé, who has added a long explanatory preface and additional notes. We understand this work is on the eve of publication.

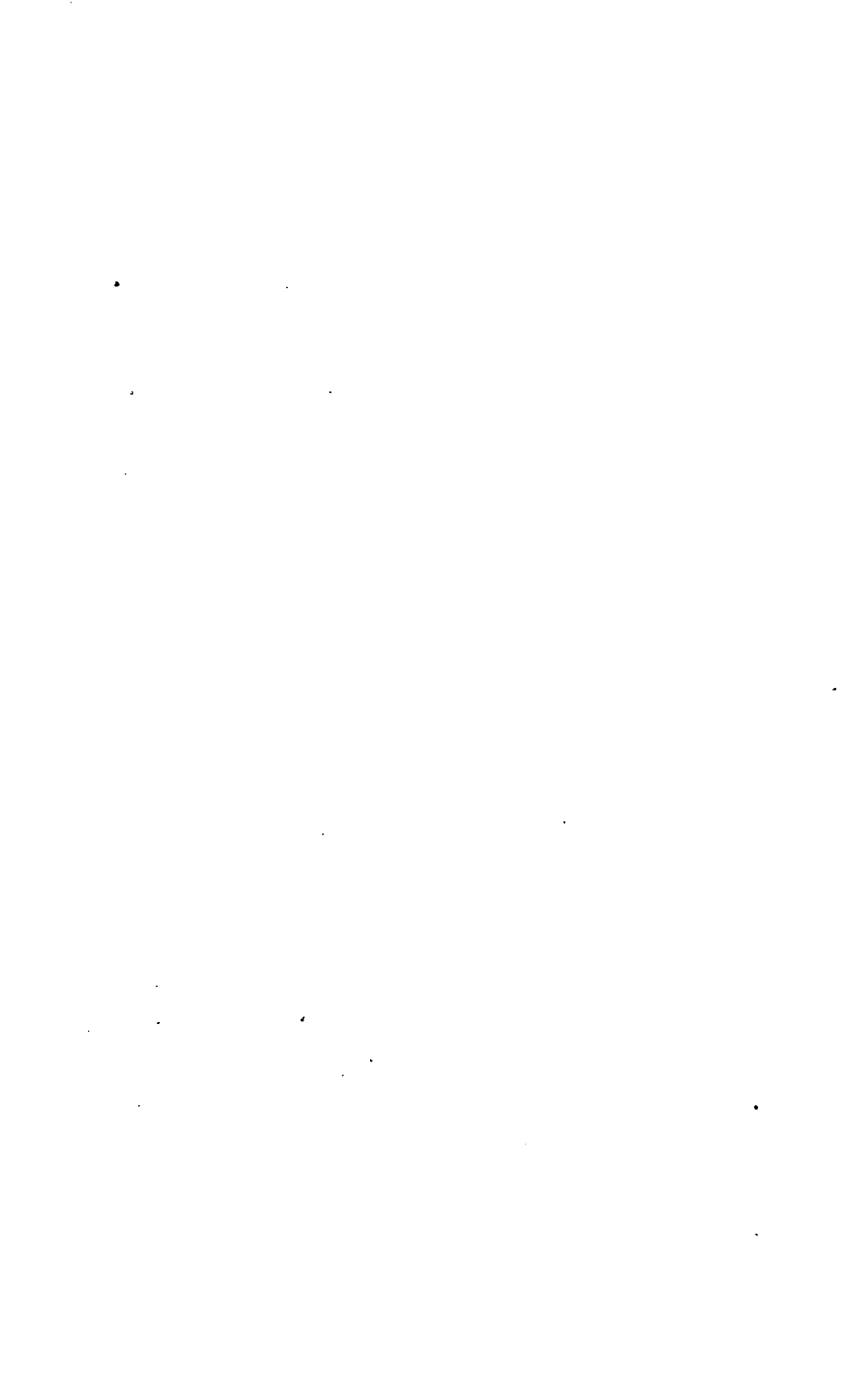
"To the Editor of the Ecclesiologist."

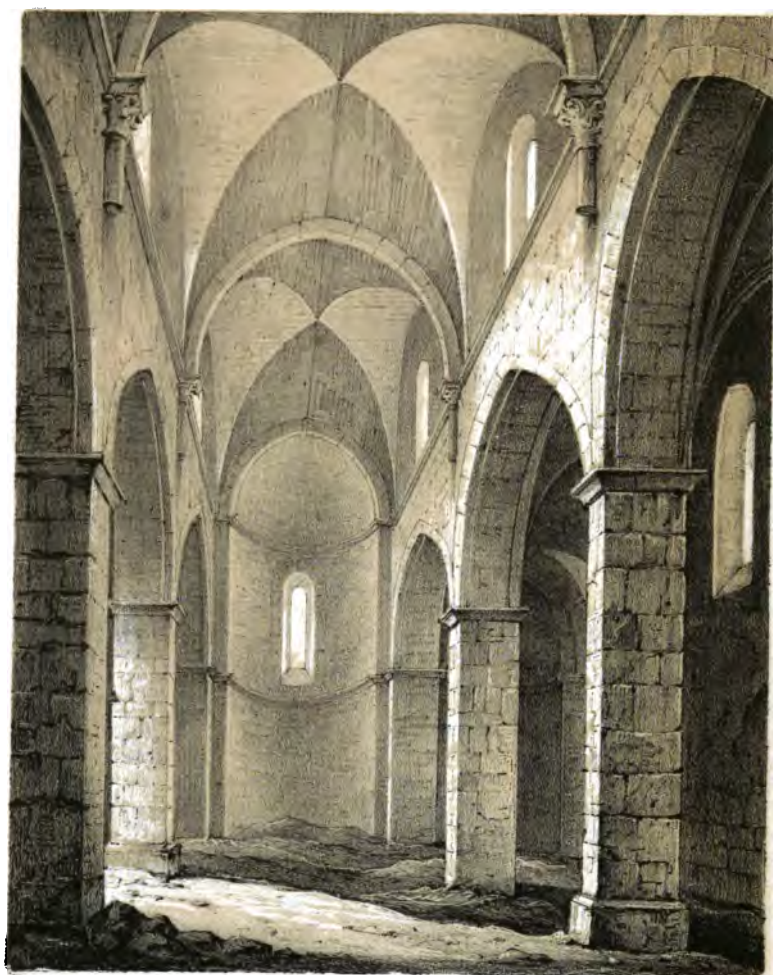
"MY DEAR SIR,—The subject is alluded to but incidentally, still however the *Ecclesiologist* is authority, and I should be sorry to see any inaccuracy in its pages passed over. Will you therefore allow me to recall to your notice certain observations, p. 47, in which the chapel of Queen's College, Oxford, is mentioned? You speak of the 'glass from the old chapel—filling all the windows.' This is not strictly correct. Some of the Queen's College glass—that at the west end—is of the sixteenth century, about 1518 it is said, but I should have judged it earlier. Some is by Van Ling, shortly before the Great Rebellion, but the eastern part is by Suic, and was made expressly for the new chapel, which was dedicated on All Saints' Day, 1719. Is not much of the very religious aspect of this chapel to be attributed to the great distance of the windows from the ground—a character of Roman art much forgotten by Wren? Hawksmoor, the architect of Queen's, certainly excelled his predecessor in the 'religiosity' of his buildings.

"I detect an inaccuracy also at p. 51. Speaking of 'double dedications' you mention 'S. Mary' as coupled 'with S. Giles at Stony Stratford.' I doubt whether this union is to be attributed to any other than Churchwardens, and the S. Mary is not the Blessed Virgin Mary, but S. Mary *Magdalene*. There were formerly two churches and parishes in Stony Stratford. S. Mary Magdalene on the east side, S. Giles on the west. In 1742, S. Mary Magdalene was burnt down: the tower is still standing. And in 1776, S. Giles was rebuilt, with enlargements, the old tower being left. It is a strange specimen of the very earliest attempts to revive Pointed art, and is the achievement of Irons, or Hiorns, who also built a Pointed church at Warwick. At this time an Act of Parliament was obtained for uniting the parishes and consolidating the benefices. Hence the double name; but the evidence is entirely against any 'double dedication.' May not most of the 'double dedications' be accounted for by a similar union of parishes?" Yours,

"REGINENSIS."

We have received several letters from correspondents containing hints or corrections, which have been forwarded to the various writers, and are therefore not specially acknowledged. Received:—"M. N.," "A Subscriber," "A Constant Reader," "J. B."





Every little

Every little, but the great

THE GREAT CHURCH OF ST. PETER AND ST. PAUL

THE ECCLESIOLOGIST.

“ Surge igitur et fac: et erit Dominus tecum.”

No. LII. — OCTOBER, 1846.

(NEW SERIES, NO. XVI.)

ON SACRISTIES.

NO. II.

WE some time ago endeavoured to lay down certain rules for the form and position of Sacristies. We stated, 1. That they ought to be situated at the external east end of the north side of the chancel: 2. That they should not be gabled, but be covered with a lean-to: 3. That they might be provided with an external door. We now intend to offer a few more remarks on the same subject, principally by bringing forward some examples of unmutilated Sacristies.

At *S. James, Well*, near Ripon, the Sacristy is situated in the usual place, and consists of two stories. The lower is entered from the chancel by a square trefoil-headed door: and is lighted by a plain square-headed window of two lights at the east end. Under this stands an altar, which appears to have been the almost invariable accompaniment of ancient Sacristies. In this case it is a solid mass of masonry, covered by a slab, of which the lower edge is chamfered: the slab is 6ft. 3in. by 2ft. 6in. and in height 3ft. 2in. Instead of the usual five crosses, it has a floriated Cross Calvary. In the south end of the masonry is a recess about a foot square, and fifteen inches deep. The upper story appears to have been reached by a staircase on the north side;—as a blocked up square-headed doorway remains, with a single stone step. This chamber was lighted by a window, now debased, on the east side, and overlooks the chancel by a plain double orifice, the hinges for the shutters of which remain.

S. Helen, Sandal Magna, Yorkshire, has a Sacristy at the middle of the north side of the chancel. The door retains its original iron-work. In the east wall is a window, which appears to have had two square trefoil-headed lights: and a square Middle-Pointed piscina exists in the usual place.

S. Andrew, Heckington, Lincolnshire.—There is a Sacristy of two chambers on the north of the chancel. The lower room is entered at the

east end, and is lighted by plain loops on the north side, and has a groined roof of stone supporting the upper chamber. At the west end it has a staircase leading up to the door of the entrance into the chancel: and thus winding round into the upper room. The latter has a plain window without tracery at the east end; and in the south wall a very pretty double piscina.

The arrangement appears to have been nearly the same at *All Saints, Hawton*, Notts: *S. Peter, Navenby*, and *S. Mary, Ewerby*, Lincolnshire.

All Saints, Bolton Percy, Yorkshire, has a Third-Pointed Sacristy in the north of the chancel, with a good foliated piscina close to the floor.

S. Swithin, Leadenham, Lincolnshire, possesses a Sacristy on the north side of the chancel, but all its ancient arrangements are defaced. Here the Priest's door is also on the north, and near the Sacristy door.

S. Michael, Spennithorn, Yorkshire.—Here is a Middle-Pointed Sacristy near, but not flush with, the east end of the chancel, from which it is entered by a plain pointed doorway. Attached to the east wall is an altar, composed of a solid mass of masonry, and covered by a slab with a chamfered under-edge. It is 5ft. 3in. in length, and 3ft. 4in. in height; and besides the usual five crosses, has several smaller ones. At its southern end is a projection resembling a low seat. This, taken in connection with the recess that occupies the same position in *S. James, Well*, is curious. Over the altar is an ogee unfoiled window of two lights.

In *S. Andrew, Brigstock*, Northamptonshire, the Sacristy is of Third-Pointed date, very small, and on the south side of the chancel. The altar slab, which is of almost diminutive size, projects from the cill of the east window.

S. Gregory, Bedale, Yorkshire.—This Sacristy is in the north side. It is entered on the south by a plain square doorway, and lighted on the north by a narrow oblong loophole, splayed deeply on the inside, and on the east by a square-headed window of three lights, with plain monials. The altar, which retains all its five crosses, consists of a plain slab with chamfered under-edge, projecting slightly from the cill of the east window. In the north wall are two aumbryes, and a fire place beneath them; the flue rises behind them. From the redness of the stone at the back of the aumbryes, the fire must sometimes have been kept long burning. From the corner of this apartment a broad winding staircase ascends to the sacrarium, which is raised on six steps.

S. Wulfran, Grantham.—There is a Sacristy with some other apartments beneath the south chancel-aisle of this church, which deserves careful examination. The Sacristy has a very fine altar and piscina.

S. John, Hatifax.—Here is a large Third-Pointed Sacristy beneath the chancel and chancel-aisles, with ascent to the north chancel-aisle by a winding staircase. It is now used as a library, and all vestiges of ancient arrangement are concealed by the book-cases.

S. John, Kingsthorpe, near Northampton.—Here is a Middle-Pointed Sacristy beneath the chancel; but its entrance is now walled up.

S. Andrew, Harlestone, near Northampton. (circ. A.D. 1325).—A

Sacristy beneath the chancel is entered by a winding staircase from the floor of the sacrarium; it is lighted by a small loop on the south side. It is however so full of coals that the altar arrangements are concealed.

S. Mary's Chapel, on Wakefield Bridge.—Here the Middle-Pointed vestry is beneath the chapel, and has a winding staircase in the north-east corner, which ascends not only to the sacrarium but to the roof. The entrance to the vestry is by a square-headed doorway on the east side below the great window, and it is lighted by a narrow loop, north and south.

SS. Peter & Paul, Lingfield, Surrey.—The Third-Pointed Sacristy is situated beneath the chancel, and is reached by a passage entered from the north-east end of the north chancel-aisle, and lighted by single foliated lights.

S. Mary, Thirsk, Yorkshire.—Here there is a Third-Pointed Sacristy beneath the chancel, entered by the doorway at the east end, and now used as a school-room.

SS. Simon and Jude, Norwich.—Here is a small Sacristy in the middle of the south side of the chancel, of which the door only has not been modernized. It also serves as a monument, as the following inscription, on a brass plate let in above the door-way, proves.

Hic jacet in tumulo Henricus presbyteratus,
De Calton natus, et Gardner est vocitatus.

S. Peter Mancroft, Norwich, has the Sacristy at the east end; except that it is above ground, it is not unlike that at Lingfield. The majority of churches in the same city have their sacristies in the usual position, and without anything very worthy of notice.

On these examples we will make two remarks:

1. They will amply prove that our acquiescence in an external door to Sacristies was not (as has been asserted) a connivance at a modernism.

2. We are disposed to retract somewhat from the strong expressions of disapprobation with which we have spoken of Sacristies under chancels. That position is not without its disadvantages, a tendency to darkness, dampness, and difficulty of exit: but it has the advantage of giving elevation and dryness to the Sacrarium, and in particular positions, (as where the church is situated on ground rapidly sloping towards the east,) we think that it might advantageously be adopted.

PALIMPSEST ARCHITECTURAL DRAWINGS.

In the *Annales Archéologiques* for August, M. Didron gives two plates of architectural designs which have been recovered from MSS., and he promises another in a future number. For the benefit of such of our readers as may not understand the term we have placed at the head of these lines, we may mention that it is used for those parchment MSS. which having been written on were afterwards blotted out and made

into a new book, and thus new writing placed over the old, which was erased as far as possible by the sponge and by scraping.

Since the great researches which were made after MSS. and the consequent publication of them during the century which followed the invention of printing and the last great revival of learning, little opportunity has occurred for adding to the stock then published of the classical authors, except by the laborious decyphering of these MSS.: and to them therefore the attention of learned men, for at least the last half century, has been much directed. The result has been the discovery of some curious works, which M. Didron mentions, and particularly of the larger portion of Cicero's treatise *de Republica*, the loss of which had been deplored as much as any monument of antiquity. Very large portions also of the Gothic New Testament have been recovered in this manner and published during the last ten years, thus doubling the materials available for the study of the most venerable relic of the ancient languages of the north of Europe. In most of these cases either the publication of the books or the indication of the MSS. in which they were found was owing to the industry and sagacity of Cardinal Mai.

To this list we may now add the discoveries made eight years ago by M. P. Varin, at Reims, and we would call the attention of such of our readers as may be familiar with MSS. to the results which will follow from a successful research after other plans which must undoubtedly lie concealed in our great libraries. These discoveries consist of a design for the west front of a Cathedral, having three of those large porches which are common in France, and the lower part comprising them, and which M. Didron considers to have a great similarity with the west doors of Amiens and Reims; there is also a smaller design of the same character, and some curious examples of foliage. The forms of the windows with circular tracery, the panelling, the porches, buttresses, and all the parts are of the earlier kind of Middle-Pointed, and the larger one is so far complete that M. Didron urges the execution of it in some new church. The book written over them is a Necrology of the church of Reims, and the last entry of a death dates in 1270. It is to be regretted that some other dates have not been furnished: we are left in the dark as to the time at which the first entry may have been made, and no particulars are given of any similar list of earlier date, which this book may have replaced, or of the time at which the canon of Notre Dame de Champagne, named Roncy, lived, who gave that book to his church at Reims: we have nothing in fact which can guide us to a judgment when these most curious plans were drawn. We can only give M. Didron's guess (which of course carries great weight with it): he considers the plans to be certainly of the first half of the thirteenth century, perhaps even of the first third or first quarter of it; and he compares them with a list he gives of extant plans of Strasburg, Clermont Ferrand, Auxerre, Montpellier, Bourges, Barcelona, Ulm, Friburg in Brisgau, Ratisbon, Cologne, and many others: all these he states to be of the fifteenth, sixteenth, and seventeenth centuries, and of course to be of very inferior value to those of which M. Didron is

now treating. We should be sorry on recollection only, to venture anything like a contradiction of such an authority as we are now dealing with, but we had certainly formed an opinion that the plans of Cologne, taken from ancient designs and published by M. Boissérée, were of an earlier date. One of them, the design of one of the western towers, was discovered in a manner almost as singular as these drawings of M. Varin. It is an immense surface of parchments, fastened together, nine or ten feet long and three broad, and was found in a barn nailed to a board, and disfigured both by damp and by having served for some agricultural use. It has not certainly the grave simplicity which characterizes these designs, and by the multiplication of parts and ornament rather reminds one of works erected in the fifteenth century in England; but the design is, we had thought, of an earlier time, and we are surprised that M. Didron ranks it with those of the fifteenth and two following centuries.

There can be no doubt however, even with the incomplete evidence M. Didron supplies, that the designs now published were drawn early in the thirteenth century, and they show clearly that the date not merely of the introduction but of the perfection of the earlier stage of what we call Middle-Pointed, must be placed in France many years earlier than any building erected in that style in this country. We may look also for other interesting results of this kind, and more certain data for ascertaining the times at which changes in architecture were introduced, if a diligent search be made among the great stores of MSS. which remain; and should it even turn out, as is probable, that our own predecessors have not been inventors but copyists, and so English MSS. be of little use in the investigation except to refute English claims, we must not forget that our libraries are not composed solely of what is indigenous, but must in honesty make a proper use of our borrowed means for establishing the truth. It is plain also that a multitude of matters of considerable though secondary interest might be discovered or elucidated if the actual working drawings of the earlier styles could be shown to us. The curves of the arches, of the mouldings, the whole mode of working in fact, and the more minute intentions of the designer would be clearly seen, and many things settled about which the present advanced state of architectural knowledge requires something more definite than the results of observation and generalizations; and even if a comparison of several parts were satisfactory enough as a matter of mensuration, the discovery of the original designs would remove one source of uncertainty which will presently become of grave importance—the doubt whether the surface of a building may not have been tampered with in so-called restorations:—a process which has been very injuriously applied, and has already thrown great doubt over many of our most interesting structures.

MR. PETIT'S ECCLESIOLOGICAL POSITION.

Remarks on Architectural Character. By the REV. J. L. PETIT, M.A.
Read before the Lichfield Architectural Society at their General Meeting in 1845. Oxford: J. H. Parker, 1846. Folio, pp. 15. 46 plates.

WE have of old broken lances with Mr. Petit; we have demonstrated that the great difference between him and us consists in this, that, in his eyes, æsthetical beauty is the *primum mobile* of Christian architecture, in ours, the ritualism and symbolical tradition of the Catholic Church. We do not on the present occasion desire to renew a warfare which has been carried on with so much good temper on the part of our opponent. We are ambitious of a much pleasanter task, that of exhibiting the points of concord which exist between us, of explaining the position which Mr. Petit occupies in the Ecclesiological world, of investigating how far his researches are useful in the furtherance of those great objects which we have at heart, and finally of showing by extracts from this his last published work, how far Mr. Petit's mind has been insensibly and perhaps unconsciously to himself working in a right direction, how far his latter studies bear the impress of a more intimate acquaintance with the realities of Pointed architecture than we might have hoped for in the beginning. We are in short desirous in the present article of exhibiting Mr. Petit witnessing to many of the truths, the enforcement of which has often caused us so much trouble. Mr. Petit seems to us especially to occupy the position of a man of taste, a dilettante as such used to be called in the days of our grandfathers. We imply no disrespect, nothing derogatory by this appellation. On the contrary, it appears to us that Ecclesiology is in great danger of suffering by the over technical method of handling the subject which individuals, who are but little competent for the doctoral nod, may assume. We are rather rejoiced to find some persons who not being architects, but loving mediæval churches, are content rather to describe them in the language of observant and intelligent amateurs, than of blundering and half-taught architects. We do not mean in the present case to imply ignorance of architecture in Mr. Petit; but there are many far less acquainted with architecture than he is, who might, by treating Ecclesiology popularly, and taking care not to go beyond their depth, do us good service, who would perhaps merely expose their own ignorance were they to attempt to grasp the subject technically. In the instance before us we have the example of an English clergyman undertaking to write books on church-architecture. His first work comprises the cream of various church-tours through Great Britain, France, the Low Countries, Germany, and North Italy, digested with numerous illustrations in two volumes. Let us suppose an architect, one who really *is* an architect, and as such, feels that exquisite jealousy for correct detail which is as indis-

pensable a part of the character of a high architect, as the keen perception of rhythmical harmony is of that of a poet, or accuracy of calculation of a financier, undertaking the same work, undertaking to give a popular review of the characteristics of the church-architecture of that fertile portion of Europe. We fear he would find the task so far outgrow the limits which he might have assigned to it, as either to render its accomplishment totally impossible, or to compel him to cast it in a form which would render his work totally inaccessible to general readers from its dry conciseness. The illustrations which an architect would select must in a great measure be of a strictly technical character; they must consist in the main of ground-plans, sections, elevations, and accurately defined details. The value of such illustrations is, we need not say, inappreciable. Without them architecture could not exist, and Ecclesiology would not be a science. For a strong testimony to their value we need only refer to Mr. Petit's own words contained in those extracts from the Report which he presented at the general meeting of the Lichfield Society, given in our last number. Still however these general plans, sections, elevations, and details might without an informing spirit be worse than useless. They might but lead to the multiplication of tame, inanimate, mechanical piles of stone, faultless in every detail, but as dull in the mass and tedious to look upon as Vanbrugh's heavy structures. There is such a thing as grouping and adjusting; there are effects of light and shade which must not be forgotten. The character of the surrounding scenery and the traditionary type of the neighbouring churches must not be forgotten, if the church is a country one; and if it is to stand in the midst of a dense town, the height, position, and distinguishing features of the adjacent buildings are objects of the utmost moment. Would it not be possible to provide a work which should entertain these considerations to the comparative neglect of other more technical matters; which should provide, in sufficient number, illustrations giving as it were the soul of the buildings, their general undefinable character, separated from and independent of mere detail and minor features?

We may imagine such a question asked. The difficulty would be to say who was competent to execute the task. For a really good architect to produce a work, a distinguishing feature of which should be the ignoring of detail, would to our mind be a psychological impossibility. It would be an infallible proof of vanity, an eccentricity in the architect who should undertake it, and the true church-architect can never be either vain or eccentric. But there is no incongruity in an amateur adventuring the work. Such an achievement is in every respect decorous in the individual as well as likely to be useful to others. Mr. Petit then stepped forward with a work whose general scope was the external outline of churches considered artistically rather than architecturally, though architectural considerations were entertained, ritualism however being postponed. And this work was illustrated with a profusion of sketches exhibiting the general character of the buildings treated of, with a breadth and completeness for which the means employed seemed wholly inadequate.

It is clear that such a method of treating the subject was wholly foreign to our views; it is clear that we could not but differ widely from a writer, whose ideas of church-architecture were formed quite independently (to speak most mildly) of any regard for Catholic arrangement. At that time moreover, (some years ago,) the science of Ecclesiology was but just struggling into existence, and we had to fight every inch of our ground. Mr. Petit's book therefore in *those* days required a strong protest on our parts against its erroneous assumptions, and a strong protest was made accordingly. Now *we* are fully assured of our ground, and we may afford to be less tenacious. Eclecticism as to the style of church-architecture is fairly beaten out of the field:—at least we thought so, till we saw the design for the new Alexandrian church:—at all events, it is at the very point of defeat; and we can safely pronounce that as things have turned out, (we say this in all humility,) Mr. Petit's book has done more good by the valuable lessons which it contains of church-grouping, than it has done harm by those suggestions which it gave, though none have followed them, of adopting the Renaissance churches of the neighbourhood of Nice for the villages of England, and of enlarging chancels by the law of geometrical progression. We believe that if architects would fairly confess the sources of their inspirations, we should find that they had drawn many an useful lesson from Mr. Petit's two octavos.

Mr. Petit has now after the interval of several years produced another work, identical, we may say, in subject-matter with his former one, and similarly illustrated; thereby corroborating his especial claim to be the person who has in the Ecclesiological movement chosen church-grouping for his particular line. The question is, has he advanced or receded or stood still in the interval? We think that he has decidedly advanced; not nearly so completely indeed as we should have wished, and perhaps without his own knowledge. Still however as impartial bystanders we pronounce that he has advanced in a remarkable manner. In the present work we find no visionary plans of enlargement, no reference to the paganising structures of the last three centuries. Pointed architecture alone is thought of, and the Pointed architecture of England. This latter part would with some persons, *the Ecclesiologist* for instance, who had of old erred on the side of bigoted nationality, be an unhealthy sign; with Mr. Petit on the contrary, who was formerly led astray by a vague cosmopolitan eclecticism, it is a healthful one. The object of the work in short is to draw lessons from the ancient churches of England for the building of the future ones. Of course an author who ignores ritualism can never achieve more than half such an undertaking. That half however Mr. Petit has elaborated in a manner which considering this disadvantage is far more successful than we could have anticipated. We now proceed to give some extracts from the Essay, both such as we approve of, and such as we dissent from, making such comments by the way as appear to us needful. Our readers will be able to decide whether we judge too favourably of our author.

“Now the object of the artist is to embody an idea; and what I have said in this case, will, with proper modification, apply to every other where the same

object is to be attained; no matter what may be the medium adopted, whether it be poetry, music, painting, sculpture, or architecture. If an idea be vividly impressed upon the mind of the artist, and his sole purpose be to convey it truly, his work, whatever may be its failings, will have character; and this, whether the idea be an original one, or suggested by others. But if he mistakes a mass of confused observations, or a mere system of rules, for an idea worthy development, or if he suffers himself to be continually distracted from his purpose, and gives more thought to the means than the end, his work will be of little intrinsic value. . . .

"When we see the use of a building, and its manifest adaptation to its purpose, we are satisfied; and where the architect aims solely and entirely at this, in most cases the result will be a degree of actual beauty, or something analogous, which gives pleasure to the spectator. A mill, a barn, a furnace, a lime-kiln, a ship, are pleasing objects to the eye of the painter; not merely on account of the picturesqueness of their form, but because they give a reality to the scene."

Mr. Petit quotes the instances of a mediæval pigeon-house and mill, and observes "a real Swiss cottage, in Switzerland, is as characteristic as picturesque; for this simple reason, because it is real." Here then is a decisive testimony to that reality which we have ever enforced as a first essential to church-architecture. Mr. Petit proceeds to apply his principles as follows:—

"To come to the matter in hand—What should be the purpose of the church architect? To design a structure, which will, in the first place, contain a sufficient congregation so arranged as to be enabled to perform in the best manner their public acts of religious duty; and which will, also, by its own beauty and solemnity, (inasmuch as the mind is affected through the senses,) dispose the worshipper to a frame most congenial with devotion. He will feel that whatever is connected with our religious duties, should as far as it can be made so, be intrinsically excellent, and therefore he will aim both at mechanical perfection, and that which results from harmonious proportion. He will take care that his work both shall *be*, and shall *appear* to be, firm and lasting; and such ornament as he is able to use, he will consider wholly subordinate to the character of the building. He will remember the force of early associations, and therefore keep in view those well known and venerable models with which we are familiar from our childhood. And he will rather study them attentively, that he may understand and appreciate their beauty, than copy them minutely. He will not be so anxious to produce a picturesque effect, or to imitate a particular style, as to design what will be seen and felt to be a good church. If he is in earnest his work will not be deficient in character."

We need not say that we fully subscribe to this paragraph, in so far, that is, as it is to be received as a popular exposition of the subjective use of church-architecture, with the sole caveat, that to produce a good church a particular style of some sort is absolutely necessary. We hold of course a deep objective truth in Pointed architecture, far higher than considerations even of association, holy as these may be.

"We shall not be losing sight of specific character while we are considering what I term conventional character, that is, the distinguishing marks of style, date, and place. And as I intend to confine myself to the examples belonging to our own country, I shall dwell chiefly on the characteristics of style; a very few remarks on local peculiarities will be sufficient.

"But before I begin, I must notice an observation I remember to have seen or heard. It is, that the English styles, like the orders of Classic archi-

ture, have each independent principles and beauties of their own, and may be adopted indiscriminately, according to taste or convenience. Now while I admit that each has its own beauties, I would remind you, that they never were used indiscriminately, that as any style was established, the one which preceded it was altogether abandoned. Our ancestors believed (and to a certain period, with reason,) that they were in a state of progressive improvement, and consequently at no time fell back upon a former style; even the repairs of older buildings were made in the prevalent manner of the day. All the skill and science of each period were concentrated on one particular style; and this is a main cause of the striking architectural character that pervades the structures of the middle ages. I will not say that we ought never to adopt the earlier styles, but I think the general preference for them is now beginning to amount to a prejudice, and one which may operate seriously in checking improvement."

We hail Mr. Petit's condemnation of the over-prevalent tastes for Romanesque and First-Pointed, and also of indiscriminate eclecticism. Our readers will remark how different these views are from those enunciated in his first work.

Mr. Petit gives a short notice of some of the general external characteristics of the various English styles. He states, describing what he calls the 'Early Decorated style,'—"On the whole, Salisbury Cathedral, though mostly Early English, and a steeple late Decorated or Early Perpendicular," (certainly the former,) "perhaps gives the general effect of an Early Decorated building more nearly than many others that exhibit its actual details; and the fine Chapter-house, clearly of a date little differing from that of the body of the Church, is in itself a very admirable example of the style." We must entirely differ from this statement (excepting the fact of the chapter-house being a fine specimen of early Middle-Pointed.) Salisbury cathedral with its sharp gables, and its multitude of narrow lancets, seems to us to be most entirely, and to its very core First-Pointed. We should quote it as giving more clearly than all others the general effect of a First-Pointed cathedral.

Mr. Petit at this point traces the rise and developement of Middle-Pointed tracery in much the same manner as we attempted to do, in our answer to Mr. E. A. Freeman, in our number for last June. We quote with great pleasure his judgment of early geometrical tracery;—premiering that the windows under consideration are those of the chapter-house at Salisbury, consisting of two couplets of lancets, with a large circle in the general head filled with octofoiled cusping, and a smaller circle containing a quatrefoil, placed in the head of each couplet.

"This kind of window gives probably the simplest and earliest geometrical tracery," [we must demur to this assertion, remembering the windows of Westminster Abbey] "and it is very beautiful and magnificent; but if we examine it strictly, we shall see perhaps that the principle on which it is constructed admitted of improvement. In the first place, the lighter and smaller portions of the tracery are placed below, and the larger and heavier occupy the highest points, an arrangement quite contrary to architectural propriety, and which becomes more striking as the window is increased by multiplying the number of its lights, as at Lincoln. The circle itself is a somewhat intractable figure, when combined with tracery under a pointed arch; it is far better

when perfectly independent. Again, some of the subordinate lights are nearly, if not quite, as large as some of the principal ones, besides which, there is a considerable part of each circle, of the upper one particularly, suspended without proper architectural support."

Further on our author observes,—

"I have been led to make these remarks on tracery, by observing that many architects have an evident prejudice in favour of the early Decorated. That buildings of this style abound in beauties of the highest order, and are of the very greatest value to the architectural student, I will not deny for a moment. But that the composition of tracery should have reached its perfection in its very first infancy, is clearly improbable. Its principles were gradually developed; the intractable circular outline gave way to the free and flowing curve. The heavier and lighter parts, as the style advanced, assumed their proper positions. The construction became far more scientific, and the effects of the rule and compasses were less obtruded on the eye. I cannot but think the architect might adopt all the features of the late Decorated style without losing any of the beauties of the earlier. He should study with attention all such varieties of the geometrical tracery, and transition to the flowing, as I have pointed out; their number might be multiplied almost indefinitely, and they may prove to be interesting local characteristics. A perfect acquaintance with them will be found useful in restorations, and may also give hints for compositions in a more advanced style. In his construction of flowing windows, I should say he ought to be sparing in the use of circles; to avoid disproportion among the tracery lights; to be careful that the subordinate lights do not catch the eye by an unsightly outline, or too great size; to give to every portion a proper mechanical support, according to the nature of the material; to avoid all harsh intersections, and to make the greater number of lines flow into each other, instead of cutting at a decided angle."

Mr. Petit in this passage affirms in different words the same opinion which we laboured to establish in our answer to Mr. Freeman, (written we need hardly say in ignorance of Mr. Petit's paper,) viz. that Christian architecture attained the highest degree of perfection which it has yet compassed in the early days of Late Middle-Pointed; but yet that this was a mere approximation to perfection, and that it almost instantaneously deteriorated, and ran into various corruptions. Our readers will allow us for their convenience to make a short extract from that paper. "Will it be maintained that though Middle-Pointed be as a whole more perfect than First-Pointed, yet that there are not parts and details in the latter more perfect than in the former, and that it is [not] *primâ facie* clear that there can be no absolute impossibility in engrafting them upon Middle-Pointed? Therefore any style which shall combine them with the mass of Middle-Pointed must be a more perfect form of architecture than has yet been produced." We then quoted the depth of First-Pointed mouldings and suggested the possibility of combining them with Middle-Pointed foliage. We had previously shown, as Mr. Sewell (why should his name be made a mystery of?) had done before us in the English Review, and now Mr. Petit in this paper, that geometrical tracery was of a transitional and not fully matured character.

Mr. Petit's opinion of English Third-Pointed is not so commendable, and approaches somewhat near to Mr. E. A. Freeman's theory.

* S. John, Shottesbrooke, and SS. Mary and Nicolas, Etchingham, are quoted as examples.

"If the late Decorated style brought to perfection the tracery of windows, the Perpendicular introduced a system of decoration that connected together the whole of a building, and gave it unity of design, more than any style that preceded it. The beautiful flowing tracery, it is true, was abandoned, but its substitute, while it was less attractive to the eye, was perhaps more in harmony with the general lines of the building; the windows had less of an insulated appearance, and seemed to be necessary parts of a grand design. The tower of Gloucester Cathedral is a remarkable instance of simplicity and unity of design combined with great richness of ornament. The increased facility of enrichment indeed ultimately led to a debasement of style, but many of our early Perpendicular specimens may rank among the most beautiful edifices in Christendom. The alteration in the shape of the pier, by making the depth greater than the breadth, and so giving it a section similar to that of a mullion, was a mechanical improvement wherever the aisles were vaulted, and a great addition to beauty in every case. The admission of the low-pitched roof and gable gives scope for much variety of outline, and allows a greater elevation of wall without disturbing the proportions of the building. Consequently we have many fine clerestories of this style, and by far the greater number of our best towers belong to it."

These assertions are however an improvement upon the recommendation of the adoption of "Tudor" which Mr. Petit's first work contained. We may here be allowed to make a remark upon the question of the pitch of roofs which does not seem to have attracted sufficient notice; that the Middle-Pointed architects handled it in a far more scientific manner than those of the preceding style. Adhering and most rightly so, to the high pitch, as the only one which English Pointed ought to recognize, they yet contrive to vary its acuteness, according to circumstances, and so produced a far more harmonious outline than the stiffer forms of First-Pointed admitted of. The wonderful comprehensiveness of the Middle style is very remarkable, and this is not the least of these perfections which render it our fitting starting-point. Even "Perpendicular" will probably (we agree so far, though no further with Mr. Petit) have to do it visible homage by contributing something (we cannot of course now say what) to future Christian architecture. Such absorption is wholly different from eclecticism; it incorporates:—eclecticism borrows merely, takes up and lays down, and can give no better reason for its actions than the convenience of the moment. The other on the contrary appropriates all it touches: it ever extends dominion, and imposes the laws and customs of its master upon its newly conquered territories; it makes them part of the parent-state inseparable from its own being, partaker of its own spirit. Eclecticism raised the Pavilion at Brighton, and the Egyptian Hall in Piccadilly. Absorption helped to develop the Basilic of Treves into the Dom of Cologne.

Mr. Petit concludes his paper in a very pleasing and modest passage.

"I must now ask pardon for having trespassed so long upon your patience. The subject I have chosen is perhaps far too general to be treated properly on an occasion like the present, but I might not easily find another opportunity of laying before you suggestions which may be useful even to those who most differ from me in opinion. I do not wish to support this or that theory; I am only anxious to impress the necessity of a careful examination, and a candid and judicious criticism of the ecclesiastical buildings of the middle age, from the cathedral to the village church: by this we shall more certainly

develope, appreciate, and attain their beauties, than by regarding them with superstitious reverence, and looking upon authority as the sole test of perfection. And when we consider that the object of our care is not to indulge our curiosity or to gratify our taste, but to devote the noblest of arts to the highest purpose, we shall, even among the dry details of measurement and calculation, be animated by an enthusiasm which cannot fail to lead us onwards to excellence."

The illustrations are with two exceptions in the same style with which we are familiar through Mr. Petit's former work, but from the larger scale on which they are executed, are more effective. Three plates are devoted to a series of windows illustrating the developement of Middle-Pointed tracery. The last of these shows in a striking manner the affinity of the Late Middle-Pointed with Flamboyant tracery. Among the churches given is S. —, Sherston, Wilts, a cross-church with First-Pointed chancel, and (at least) north transept. Its peculiarity consists in its central tower, "which I sketched at no very great distance, as the drawing will show, under the impression that the tower was a fine Perpendicular specimen. And nothing can in fact be better than its arrangement; but on coming near, I found the details were meagre and incorrect in the extreme, in fact, the tower was built about the end of the seventeenth century; but I question if many of the present day, with our superior knowledge of details, come near it in beauty of outline." Mr. Petit's drawing justifies the praise which he bestows upon it. It would be worth the while of any one to publish an illustrated work on the Pointed church-work of the seventeenth century in England.*

We were somewhat amused by the last engraving in the book, which is described "S. Giles's church, Camberwell, completed and consecrated A.D. 1844." With all Mr. Petit's picturesque drawing to support it, the church looks decidedly modern in the engraving. Mr. Petit while praising its mass says, "I question whether it might not have dispensed with some [ornament] advantageously. I much prefer the south side to the north, which is the more enriched of the two." Mr. Scott must not allow his reputation to rest on this church, creditable as it was for the time in which it was designed.

Before concluding, we must make an observation which has struck us very strongly. The title of the book which we have been reviewing is "Remarks on Architectural Character," the most general title imaginable: and yet this has been unconsciously assumed by our author, (not one of "the movement") to head the essay which he has written on church-architecture. Straws, as the proverb tells us, show how the wind blows. We trust this is but the outward symbol of something deeper within the framework of society.

We must now part company with Mr. Petit, wishing him many a pleasant church-tour, and as he advances through the green paths which lead from church to church, an ever-deepening perception of the mysterious symbolism of those fair shrines of Catholic worship.

* In another part of this number will be found a communication on Post-Renaissance Pointed work, in France.—Ed.

THE CHURCHES OF PALESTINE.

No. I.

THERE is a large and interesting field of Ecclesiological research hitherto almost wholly unexplored, which might be expected to yield important results, if entered on with intelligence and prosecuted with zeal and ability.

We allude to the frequent remains of ancient churches in Palestine, in a more or less advanced state of decay. The truth is, that travellers too frequently scramble through that country as though they regretted the absence of railroads, keeping only the beaten tracks which have been explored and described by hundreds of writers since the days of the Bordeaux pilgrim to our own times. Thus many ancient sites which might furnish monuments of great value, are overlooked; and it is to be deplored that scarcely one traveller in a thousand is furnished with sufficient knowledge to turn to good account a tour through this land—the home of Scripture history, the cradle and nursery of the Christian Faith.

The object of the present paper is rather to call attention to the subject than to furnish satisfactory and detailed information. The churches of Palestine may be classed under two divisions, viz., the Pointed and the Byzantine—the latter denoting generally an Oriental, the former an Occidental origin; but the past history of the country would lead us to expect that many of the buildings would exhibit a mixed character; and such we shall find to be actually the case.

An observation of our intelligent countryman, Maundrell, (who made his journey from Aleppo to Jerusalem, in A.D. 1697, and whom nothing escaped,) which applies alike to all the churches, will well introduce a few remarks on these venerable ruins of the Holy Land.

“I cannot, in this place, omit an observation made by most of our company in this journey, viz. that in all the ruins of churches which we saw, though their other parts were totally demolished, yet the East end we always found standing, and tolerably entire. Whether the Christians, when over-run by Infidels, redeemed their altars from ruin with money; or whether even the Barbarians, when they demolished the other parts of the churches, might voluntarily spare these, out of an awe and veneration; or whether they have stood thus long by virtue of some peculiar firmness in the nature of their fabric; or whether some occult Providence has preserved them as so many standing monuments of Christianity in these unbelieving regions, and presages of its future restoration, I will not determine: This only I will say, that we found it in fact, so as I described, in all the ruined churches that came in our way, being perhaps not fewer than one hundred; nor do I remember ever to have seen one instance of the contrary. This might justly seem a trifling observation, were it founded upon a few examples only; but it being a thing so often, and indeed universally observed by us, throughout our whole journey, I thought it must needs proceed from something more than blind chance, and might very well deserve this animadversion.”*

* Maundrell's Journey from Aleppo to Jerusalem, March 20, p. 49.

This observation is equally applicable at the present day, and could scarcely fail to occur to the traveller, even if his attention were not directed to the fact.

We proceed to notice a few of the more remarkable ruins of Pointed churches, reserving the Byzantine for a future number.

I. The small church mentioned in the following passage, as existing among the ruins of the Hospital of the Knights of S. John at Jerusalem, is probably the earliest specimen of Pointed Architecture in the country.

"In the immediate neighbourhood of the church of the Holy Sepulchre is a large heap of ancient ruins, entered by a gateway, whose fragments, exhibiting a variety of rich, and exquisite ornament, with a Latin inscription on the cornice, not easily deciphered, will tempt the architect or antiquary to pause and examine it, notwithstanding the very disgusting odours of the neighbouring tannery. The deserted wreck itself will amply repay a visit. From the ruined apse of a large church, a flight of steps leads up to a small court surrounded by a cloistered corridor, on the south side of which are three large rooms in a fair state of preservation. The northernmost of these, whose shell is entire, was formerly a chapel, as is still evident from its appearance; albeit the sacred building is now desecrated as a depository for dung for the fires of a neighbouring bath. These are the remains of the Hospital of the Knights of S. John."

The large church whose apse only is preserved, was probably the quadrangular church of S. Mary the Virgin, commonly called Sancta Maria de Latinâ, mentioned by Arculfus in the 8th,† and by Bernard in the 9th century,‡ as forming the south side of a court, which had Mount Calvary and the Basilica of Constantine on the East; the church of the Resurrection on the West, and a fourth, which is not named, on the north. This was in the Byzantine style, and seems to have been of considerable dimensions. The smaller church, opening from the cloister, was filled with dung almost to the roof, when visited by the writer, so as to prevent a minute examination of the details of its architecture. Three circular lights high up in the East wall, and pointed arches supporting the roof, could alone be distinguished;—features sufficient to excite, without gratifying the curiosity. "The Hospitallers of S. John" existed as a religious body at Jerusalem prior to the first Crusade; and we have distinct notice of an altar, dedicated to S. John the Almsgiver, in the hostelry erected by the merchants of Amalfi in connection with the Monastery of S. Mary.§ This was in the 11th century.

There can be little doubt that the ruin above mentioned was this chapel of S. John; which may have been subsequently repaired and beautified, when the Society had increased in wealth and importance, although there is no historical record to that effect. However this may be, the present building cannot be of later date than A.D. 1187, when Jerusalem was taken by Saladin.

* Williams's Holy City, p. 229.

† Adamnanus de Locis Sanctis, Lib. i. cap. 5.

‡ Itinerarium Bernardi Sapientis, in Recueil de Voyages, &c. Paris, 1839. Tome 4me. p. 789.

§ Willelmi Tyrensis Historia, Lib. xviii. cap. 4, 5. ap. Gesta Dei per Francos, p. 933.

II. The same may be said of the Church of S. John Baptist at Sebestieh, (the ancient Samaria,) which we shall find reason to believe was also under the especial patronage of the Hospitallers, after that, in emulation of the Templars, they had resolved themselves into a military order. This ruin, perhaps the finest in Palestine, is thus described by Dr. Robinson.

"The first object which presents itself, and at the same time the most conspicuous ruin of the place, is the church dedicated to S. John the Baptist, erected over the spot where a tradition of long standing has fixed the place of his burial, if not of his martyrdom. The eastern end overhangs the brow of the steep descent below the village. It is quite entire; and arrests the attention of the traveller long before he reaches Sebestieh. The church is approached from the west, where is a narrow sunken court. The walls remain entire to a considerable height; enclosing a large space; in which are now a mosk and the small building over the tomb. The dimensions of the church are by measurement one hundred and fifty three feet long inside (besides a porch of ten feet,) and seventy five feet broad.

"The alcove for the altar, occupying the greater part of the eastern end, which thus assumes a rounded form, is rather an imposing piece of mixed architecture. The Greek style predominates in it; the arches of the windows are round, and the whole alcove is highly ornamented, especially on the outside. But the upper arches on the inside of the alcove are Pointed: as are also the great arches in the body of the church. These latter rest on columns belonging to no order of architecture; the capitals are indeed Corinthian in shape and size, but are decorated with ornaments resembling the trunk of the palm-tree. The windows are high up and narrow; and the whole church has at the same time an air of military defence. On the outside of the southern wall are slender buttresses; I should have presumed the same of the northern wall, but some traveller describes this as plain. In one place inside, two or three large marble tablets are built into a modern wall, on which are sculptured in relief, many crosses of the order of the Knights of S. John; of these the Mahomedans have broken off the upright part, so that the tablets now exhibit only horizontal bars.

"The architecture necessarily limits the antiquity of this edifice to the period of the Crusades; though it is not improbable that a portion of the eastern end may be of an earlier date. Common tradition, as in so many other cases, falsely ascribes this church to Helena. The presence of so many crosses of the Knights of S. John, and the circumstance that the spot was regarded as the sepulchre of their patron Saint, go to render it probable, that the church may have been erected by that order, in connection, perhaps, with the Latin bishopric; but I have been able to find no historical testimony to that effect.

"The church is first mentioned by Phocas, about A.D. 1185; though probably a former one had existed here at a much earlier date."*

This description is sufficiently minute, but it is scarcely correct to say that "the Greek style predominates" in "the alcove for the altar." Viewed externally all the features stamp it as a fine specimen of First-Pointed architecture. It is an octagonal apse exhibiting single lancet lights with trefoil heads, slender shafts supporting the outer arch, encircled above by a cornice, composed of a series of First-Pointed arches, still in good preservation. The side windows are of

* Biblical Researches, vol. iii. pp. 139, 142.

the same character with those of the apse; and there can be no doubt that the round arches of the interior are borrowed, not from the Byzantine, but from the Norman style; while the capitals exhibit that rude imitation of the Corinthian which are sometimes found in this style. The church belongs in fact to the period of the transition between the Norman and First-Pointed; and is probably anterior to any example of this mixture of styles in our own country: for there is no room to suppose that it was modernized at any period subsequent to its original erection. After the fatal battle of Tiberias, in A.D. 1187, and before the fall of Jerusalem, Sebaste was taken by Saladin.* The supposed prison and tomb of S. John was preserved inviolate by the infidels, but the church was destroyed, and is described as a majestic ruin, by all subsequent travellers†.

III. An ancient church of Acre deserves a passing notice, as a pure specimen of the First-Pointed, so far as can be judged from the features preserved by Le Bruyn, who made a drawing of it in A.D. 1682.‡ It is to be feared that the fortunes of war have since destroyed this venerable monument of the Crusades, although it is not impossible that some traces of it might still be recovered. Pococke describes the ruins as "the remains of the very magnificent and lofty cathedral church of S. Andrew, which had a portico round it, and appears to have been a fine Gothic building." § He places it in his plan, as does Le Bruyn in his description, by the sea-side, on the west of the promontory. The print gives the west end and part of the north side. The west front was composed of a triple lancet window, surmounted by three circular foliated lights in the clerestory of the nave, with single lancets for the aisles. The side lights were also single lancets, with a cornice of trefoil arches above. Beneath the windows of the aisle are seen the wall-ribs of the groined roof of the surrounding portico, mentioned by Pococke, and the spring of the other ribs of the vaulted ceiling. This portico or cloister was continued along the western front;—an expedient adopted by the Franks in Palestine, as a protection against the excessive heat of an eastern climate, and one lately recommended, (it will be remembered,) for a church in India.

This city, though taken by Saladin, was recovered by the Christians, who held possession of it from A.D. 1191, to A.D. 1290, in which interval probably this church was erected, in connection with the convent of the Templars which is marked in the old plans as occupying the site where this ruin was found.

IV. About six hours south of Acre is the poor village of Atlect, occupying part of the extensive ruins of the Pilgrims' Castle, founded by the Templars.|| The keep stood on a rocky promontory, nearly forming a peninsula, now occupied by the modern village, great part of which is built into the ruins of the fortress. Conspicuous among

* Radulphi Coggeshale Chronicon Terræ Sanctæ, &c. sect. 18. Apud Martene et Durand. Vet. Scrip. Collect. vol. v. p. 561.

† E. g. Brocardus says, "Tales autem ruinas non vidi in terrâ sanctâ, (cum tamen multas et magnas viderim) sicut in Samariâ." Descriptio Terræ Sanctæ, apud Canisii. Thes. ed. Baanage, vol. iv. p. 15.

‡ Voyage to the Levant, p. 226.

§ Observations on Palestine, cap. xiii. Travels, vol. ii. p. 53.

|| Jacobus de Vitriaco, lib. iii. apud Gest. Dei, p. 1131.

these is the building described in the following passage from Pococke, who visited it in A.D. 1737-8.

"In the castle there are remains of a fine lofty church of ten sides, built in a light Gothic taste; three chapels are built to the three eastern sides, each of which consists of five sides, excepting the opening to the church; in those it is probable the three chief altars stood. . . . The whole is so magnificent, and so finely built, that it may be reckoned as one of the things that are best worth seeing in these parts."*

Irby and Mangles (A.D. 1817,) enter into further particulars.†

"Within the citadel the most interesting of the remains is a part of a great building which we were puzzled to make out. Its form was originally a double hexagon: the half of the circumference, which is still standing, has six sides. On the exterior, below the cornice, in alto-relievo, are the heads of different animals, [a corbel table,] the human with those of the lion; the ram and the sheep are particularly distinguished. The exterior walls of this edifice have a double line of arches in the Gothic style; the lower row larger than the upper one; the architecture is light and elegant."

The writer was informed by the inhabitants, in 1843, that the ruins suffered materially from an earthquake about ten years before, and the remaining parts of the church are so choked up by the hovels of the villagers as to render them extremely difficult to explore: but it is still a noble ruin. The building must have been commenced about the year 1217, when the small castle of the earlier Templars was enlarged at an enormous expense. It was reduced after the fall of Acre in the year 1291, by the Sultan Kelaoon; and has never since been restored. The place is called by Jacobus de Vitriaco and others, "*Castrum Filii Dei*"; which would seem to intimate that the church was dedicated to our Lord.

V. The church of S. George at Lydda, will be regarded with more than ordinary interest by an English traveller, on account of an ancient tradition, almost universally received, that this church was built by one of the Kings of England, and he a no less celebrated personage than Richard of the Lion Heart.‡ Not that this was the first church erected at Lydda. Diospolis had its Bishop from very early times, and the bishop would not be without his cathedral. The historians of the First Crusade speak of a magnificent church dedicated to the renowned Cappadocian Martyr, which had been levelled to the ground by the Moslems on the approach of the Christian army. A Latin Bishop was appointed, and the church rebuilt, which in A.D. 1177 afforded protection to the Christians, when the town was attacked by the Moslems under the apostate Ivelin. It was again destroyed by Saladin on the approach of Richard I. in A.D. 1191; and some writers suppose that it was never afterwards rebuilt.§ But the testimonies of later authors to the

* Pococke's Observations on Palestine, cap. xv. Travels, vol. ii. p. 57.

† Travels in Syria, p. 192.

‡ All the authorities except those expressly cited below, will be found in Robinson's Biblical Researches, vol. iii. p. 49, &c.

§ So Robinson, l. c. In p. 53, he says, "that Bohaedin (the Secretary and Historian of Saladin) affirms expressly that both (i. e. the fortress of Ramleh and the church of Lydda) still lay in ruins when he wrote." This would indeed be fatal to the tradition concerning Richard I. Bohaedin however does not say this, but only that the demolition of the edifices was commenced on the very day on which it was ordered by the Sultan. See Vita Saladini, p. 202. Dr. Robinson was probably misled by the Latin translation, which is somewhat obscure.

existence of a church are too distinct to be referred only to the ruin left by Saladin; not to insist upon the fact that the remains are even now too considerable to satisfy the language of the contemporary historian, who affirms that the church was then levelled with the ground. In the treaty concluded between Richard and Saladin, in 1192, the half of Lydda was reserved to the Christians; and twelve years later it was wholly given up to them, and remained in their possession until 1266. It is far from improbable, that, with a view to the Christian inhabitants, the English king may have stipulated for the restoration of the church, and furnished funds for its erection. The style of architecture, which exhibits features of Norman and First-Pointed, will well agree with this date. The following is Dr. Robinson's description:—

“The edifice must have been very large. The walls of the eastern end are standing only in the parts near the altar, including the arch over the latter; but the western end remains more perfect, and has been built into a large mosk; the lofty minaret of which forms the landmark of Ludd. The intervening portions of the walls are gone; but several of the columns remain, and one lofty Pointed arch on the south of the grand aisle. The columns along this aisle are of a peculiar construction,—a square shaft or body, and then on each of the four sides a pilaster with a column attached. We measured the width of the grand aisle, between the centres of the columns, thirty-six feet; and the northern side aisle to the wall twenty-one feet; which gives seventy-eight feet for the interior breadth of the church. The length we could not determine.”*

To this it may be added that the columns attached to the piers and supporting the Pointed arch, are decidedly “Gothic” pillars, though ornamented with capitals similar to those of S. John's church at Sebastieh. A small light in the semicircular apse is as certainly Norman.† The magnificent fabric suffered, no doubt, on the sacking of Lydda by the Mogols in A.D. 1271, but it was restored in the following century, under circumstances which will fully account for the Byzantine features in the existing remains, such, for example, as the pilasters attached to the square piers. The imperial historian, John Cantacuzene, has preserved to us a letter from the Sultan of Egypt to himself when Emperor of Constantinople, in which the former recounts the favours which he had granted to the Christians at the Emperor's intercession. Among these is the permission to restore the ruins of an ancient church of S. George, in the neighbourhood of Ramleh.‡ This would be about A.D. 1350.

In the following century, Merj-ed-Din, A.D. 1495, speaks of a Christian church, converted into a mosk, with a lofty minaret: alluding no doubt to the mosk still existing at the west of the ruin. The Christians however retained possession of the east end, for as late as A.D. 1611, our countryman Sandys thus writes:

“Here yet standeth a Christian temple, built, as they say, by a King of

* Biblical Researches, vol. iii. p. 49, 50.

† A good idea of the ruin may be had from Le Bruyn's Drawing. Travels, p. 183; only he has represented the arch not Pointed, as it is, but round.

‡ Historia, lib. iv. cap. xiv. p. 757.

England. . . . The Greeks have the custody of this church, who show a skull which they affirm to be S. George's."*

VI. The last church which we shall here notice will tell its own story in the accompanying lithograph from a very faithful drawing, taken on the spot by a clever Russian artist. Its fabric is still entire, though it must have been deserted for many years; and when last visited by the writer, it scarcely allowed an entrance, owing to the stench arising from the putrid carcase of a camel laid there to rot! The village contains only Mahometans and is the capital of the district of Abu-Goosh, a powerful Sheikh whose name is well known to European travellers. It is now called Kuryet-el-'Anub, but a continuous tradition of the native Greek Church has assigned the Emmaus of S. Luke to this locality; though a much later, and not consistent, Latin tradition has fixed Emmaus to another spot, and found another Scripture designation for this village. It is situated on the direct road to Jaffa, exactly seven Roman miles (sixty stadia) distant from Jerusalem.† Two miles nearer to that city, is a village called "Colonia,"—the settlement, no doubt, of the military colony planted by Vespasian in the district of Emmaus‡; and about half-way between the two villages to the south of the road is a ruin called "Custel"—the "Castellum Emmaus" of the old itineraries.

The earliest and fullest mention of this village is found in S. Willibald, in the 8th century (A.D. 765); for although he falls into the same error as S. Jerome,§ of supposing that the Emmaus of S. Luke is identical with that which was afterwards called Nicopolis, yet he describes the true one, and places it sixty furlongs from Jerusalem. He worshipped, it is said, in the house of Cleophas, now converted into a church, and saw the fountain in which our Lord washed His blessed feet, so endowing it with medicinal virtues, capable of healing the infirmities both of men and beasts.|| And it is a singular fact, that this water is still so highly esteemed, that the Effendis or principal Mahometan inhabitants of Jerusalem will drink no other. The historians of the Crusades, though still confounding the Emmaus of S. Luke with Nicopolis, yet retained the true tradition of the site, and here it was that the Christian army encamped the night before they reached Jerusalem.¶ They mention the village and fountain, but not the church. It was not until the 16th century that Emmaus migrated to another village,** when its true representative came to be regarded by some pilgrims as Anathoth of Benjamin. This mistake, which is exposed and corrected by Quaresmius,†† is explained by the fact, that either the Latin monastery which is now destroyed, or the church which still stands, was dedicated to the prophet Jeremiah.‡‡ There

* Sandys' Travels, p. 187. Compare with this Itin. Hierosol. Bartholomei de Saligniaci in the preceding century (cir. A.D. 1523) . . . "Lydda, ubi est templum satis pulchrum," &c., tom v. cap. 4.

† S. Luke xxiv. 13.

‡ Josephus, Jewish War, vii. v. 6.

§ Epist. lxxvi. Op. vol. iv. pt. ii. p. 678.

|| S. Willibaldi Itin. cap. xiii. ap. Canisii Thea. ed. Basnage, vol. ii. p. 120.

¶ See the passages in the *Gesta Dei per Francos*, pp. 396, 573, 743.

** See Cotovicus, Itiner. Hierosol. lib. ii. cap. xix. p. 314.

†† Elucidatio Terræ Stæ. lib. iv. cap. viii. vol. ii. p. 15.

‡‡ Quaresmius, lib. c. cap. vii. Sandys' Travels, p. 187.

were in fact two churches in this village. The one now in ruins "would appear from the paintings still to be traced on the walls to have belonged to the Greeks, not to the Latins. The Franciscan monastery mentioned by Bonifacius and Quaresmius, occupied a hill on the opposite side of the road, where extensive ruins are still shown among the olive plantation." *

There appears to be no record of the erection of this church. Its architecture would lead us to conclude that it was built by the Western Christians towards the end of the Frank dominion in Palestine. It probably passed into the hands of the Greeks, on the recovery of the land by the Moslems, who always treated the Oriental Christians with much greater consideration than their brethren from the West. The fresco paintings on the walls of the semicircular apse, representing Saints with aureoles, are decidedly of the Greek model, and seem to have had names subscribed in Greek characters. It has been already intimated that the native Christians still regard this village as the Emmaus of S. Luke.

We cannot conclude this paper without expressing our deep regret that the rivalry, the suspicions, and mutual jealousies of the European powers should be allowed so to embarrass their policy in the Holy Land, that the desecration and desolation of its venerable buildings is allowed to continue, to the shame of the Christian name, before the eyes of the infidels. We have seen above a Greek Emperor, scarcely seated on his tottering throne, interceding for the restoration of churches and for immunities to Christians. Is it not a shame and a sin that Christian England, when she had it in her power to dictate what terms she pleased to the feeble Porte, to whose government she restored this country, wrested by her prowess from the Egyptian rule, never bestowed one thought upon the Christian inhabitants of the land, nor made any provision for the recognition of our common faith in this its earliest seat? Verily, the infidels dwelling among these ruins, so many standing monuments of the triumphs of the Crescent over the Cross, must think that we hold our religion very cheap, when we are so little jealous for its honour. But such is the enlightened policy of the nineteenth century!

CHURCH MUSIC.

Anthems and Services for Church Choirs. Nos. 1, 2, 3, 4, 5. London: Burns, Portman Street.

WE owe some apology to the spirited publisher of this valuable series for our somewhat tardy notice of it in the *Ecclesiologist*. The restitution of a just taste in church music will ever proceed *pari passu* with the revival of true feeling in church-architecture: and to the promotion of that object, after the manifold degradations of the present and

* Williams' Holy City, p. 9, n. 9.

preceding centuries, a most important step is gained by presenting in this most accessible and cheap form the works of the best masters of ecclesiastical song to the public.

The judgment of J. J. Rousseau, incapable as he was morally of the higher and deeper feelings on this matter, may be accepted as proof of the impression of the evident fitness and propriety of things on minds of sensibility and discernment. Speaking of the current music of the Italian and Gallican churches in the last century, he says,* "En général la musique latine n'a pas assez de gravité pour l'usage auquel elle est destinée : on n'y doit point rechercher l'imitation comme dans la musique théâtrale ; les chants sacrés ne doivent point représenter le tumulte des passions humaines, mais seulement la majesté de celui à qui ils s'adressent, et l'égalité d'âme de ceux qui les prononcent. Quoi que puissent dire les paroles, toute autre expression dans le chant est un contresens." It is true that Rousseau is here speaking principally of the ordinary chant of the church-service : with reference to which he immediately subjoins the observation, "Il faut n'avoir, je ne dis pas aucune piété, mais je dis aucun goût, pour préférer dans les églises la musique au plain-chant." But the principles of his criticism apply just as well to the most elaborate anthems sung in cathedral churches as to the services in which the choir and the great congregation are joint performers with the officiating priest, and to which the recondite artificialities of musical composition are most inapplicable. We need scarcely add that with respect even to these, we need no less than the Parisian and other choirs, the rebuke administered by the infidel citizen of Geneva : a fact to which the hearers of sundry *Cantate Domino's* and other services as performed by our cathedral and collegiate choirs, may bear a melancholy witness.

The restorers of the only true and genuine plain chant of the Christian Church, are often doomed to encounter the senseless cry of barbarism raised in quarters which are too much regarded by the present generation. It were indeed easy to evince the untruth and absurdity of the charge, as directed against the unearthly melodies which some of the highest genius in the art have loved to repeat and adorn ; this has been shown abundantly to such as have ears to hear† : yet such is the prejudice which perverted taste and uncatholic feeling here concur in producing, that the restorers must even be content to find themselves termed "mediæval purists," sworn foes of counterpoint and of all the improved musical science of modern times. But when the said purists put forth such specimens as those contained in the brochures now before us, specimens of what they propose in the way of anthems, not more for adoption than for imitation, to the church-choirs of Christian England, it will not be so easy to maintain the same senseless outcry. Those whose tastes are least in accordance with these sublime models, cannot refuse them the praise of consummate musical science, or transfer to them the expressions either of disdain or of distant awful respect, which the same persons apply alternately

* *Dictionnaire de Musique*, Art. MORÉT.

† See the article on *English Ritual Music*, in the "Christian Remembrancer" of last July. (1846.)

with grotesque inconsistency to the Gregorian tones. And they may further believe us when we assure them that there is no wish to cramp or restrict the resources of musical art, or to chain them even to this type. Let these, wherever they may be found, be improved as far as they may, in ecclesiastical composition, provided the spirit and character so nobly exemplified here be not departed from. That character is one and unchangeable, as is the Church whose living sentiments is there embodied: it is not exchanged with impunity either for the platitude of the Anglican style (if style it can be called) of the Erastian mixto-puritanical period, or for the meretricious æsthetic, the product of debased religious feeling, which adulterates and corrupts the religious compositions of some of the greatest foreign artists.

First and greatest amidst the masters in this collection is he whose sole surname is that of the famed city that gave him birth, Giovanni Pierluigi da Palestrina (Joannes Petrus Aloysius Prænestinus): the man whose transcendent merit preserved to the sacred offices of Rome the service of that choral harmony or counterpoint, whose miserable debasement during the vaunted Medicean period that preceded had well nigh procured its ignominious expulsion by the Pope and Cardinals of 1555: and who thus put off to an after generation the full developement on the higher genius of his own art, of a pagan influence that had been already fatal to the Christianity of the sister arts of painting and architecture. To this great man even Burney devotes thirteen quarto pages; though to the dilettanti of 1789 he deems it necessary to say, "The reader may make it as short as he pleases": adding no less truly than apologetically, "In a general *History of Ancient Poetry*, Homer would doubtless occupy the most ample and honourable place: and Palestrina, the Homer of the most ancient Music that has been preserved, merits all the reverence and attention which it is in a musical historian's power to bestow." The genius of our musical Homer may be better judged from the abundant specimens produced in these numbers than from the solitary two given in the *History of Music**: and whoever will make trial, for example, as we have done, of the chastened pathos of the *O Saviour of the World*, in No. I.—the grave majesty of the *If God be for us*, in No. II.—and the singular beauty of the *Veni CREATOR*, that closes No. V.—will see good reason for that most impartial judgment that pronounced him the "divine musician," the composer of the "most exquisite music that ever had admission into the Christian Church."† It needs but an ear accustomed to these celestial harmonies, to loathe in comparison much that, under the name of sacred music, even from practised masters of the art, we have been in former days instructed to admire.

We need do no more than invite attention to the other composers, worthy of such a leader, whose strains find a place in this series—Felice Anerio, who succeeded Palestrina as Maestro di Capella in the Pontifical Chapel,—Gregorio Allegri and others, who in a subsequent age

* Vol. III. p. 170, and pp. 191. 2. These are a beautiful fugue, *Deposuit potentes de sede*, from the Magnificat: and a noble Motet, *Exultabo Te DOMINE*, (which has been inserted in Part I. of the publications of the Motet Society).

† Ibid. p. 171.

followed in their steps—and Orlando Gibbons, their able imitator in our own country—many of whose happily yet well-known compositions, together with his excellent predecessors, Farrant, Tallis and others, are inserted in this collection. We see also some original works of Mr. Dyce, and Dr. Gauntlett, of which it is no small praise to say that they are not unfit to appear in such company.

PROLONGED DURATION OF POINTED ARCHITECTURE IN FRANCE.

THE author of that excellent article in the *Ecclesiologist* for September, "the French Académie and Gothic Architecture," seems to have been led by M. Raoul Rochette's plausible statements into a somewhat exaggerated opinion of the oblivion of Pointed architecture in France, during the three last centuries. His desire of doing justice to our neighbours, (the author of this communication is sure,) will make him very glad to see this slight inaccuracy in that otherwise admirable paper set right. If the readers of the *Ecclesiologist* will refer to page 245 of the last volume, they will find mention of two huge French churches built in later times in Pointed architecture, S. Eustache at Paris, raised between 1532 and 1642, a very corrupt specimen: and the cathedral of Orleans, the work (with the exception of the eastern chapels,) of the two last centuries, which is built in comparatively a pure style. Since the publication of the September number, a third very remarkable instance of Pointed work in France, on a very large scale, and done in modern times, has come under the notice of the author of this communication. He derives his information from an interesting volume lately published, "*Eglises, Chateaux, Beffroies, et Hôtels-de-Villes de la Picardie et de l'Artois*," tom. i. Amiens, 1846, 8vo., by MM. Dusevel, &c. The then abbat of the famous abbey of Corbie in Picardy, began the re-building his church on a magnificent scale in 1501. The transepts and choir were completed, the original Romanesque apse being left, but the nave apparently destroyed, as possibly the size of the then portion might have rendered necessary, at least we hear nothing of its retention, but we do hear complaints of the inadequacy of the church. Years went on and the church remained in this state: at length, in 1687, a plan was prepared in Paris for the completion of the church, by building a nave, portals, aisles, including those of the choir, and five chapels. The works had made very little progress till 1701, when the operations were more earnestly undertaken. However, the church was not completed till after 1732. All that now exists of this vast structure is the nave, which, in a miserably mutilated condition, is used for the parish-church, the rest having been pulled down, as—(no pun is meant)—a preferable step to restoring it, in the days of the Restoration. The work in question gives an engraving of the west front, which is extremely remarkable. It is of the usual type of a large French church. On the lowest story are three lofty Pointed portals of very poor and

incorrect detail. Above the central portal is a rose, and four-light Pointed windows above the side ones, the whole being filled with Flamboyant tracery, that of the side windows, at all events, being of apparently a very fair character. Above rise two massive towers of the same height and form, their lower portions being tied together by a flat solid screen, which is surmounted by a pierced parapet, and is repeated in the lower part of the tower. Above this the towers are lit by two-light Pointed windows with tracery-heads; they are surmounted by an open parapet of Pointed work, with "smelling-bottle" ornaments at the angles. The buttresses are broad and conspicuous, and have a vertical effect, but they are shallow. The whole mass, as might be supposed, looks square and heavy. It is however a wonderful work, considering the times in which it was executed. This west front and the more ornate, though more capricious one at Orleans, executed in the latter half of the last century, show what an impression the glorious works of the middle ages must have produced upon the French mind, when men were found to imitate them even in the cold days of Bourbon bad taste. Whether or not any other remarkable monuments of very Late-Pointed work are still to be found in France, standing, or in documents, the author of the notice is not aware. He cannot however leave off without commending the subject to the attention of M. Didron and his able coadjutors of the *Annales Archéologiques*.

REVIEWS.

Nürnberg's Baudenkmale der Vorzeit oder Musterbuch der Altdeutscher Baukunst von Carl Heideloff (Memorial Pictures of the former times of Nuremberg, or Book of Representations of old German Architecture. By CHARLES HEIDELOFF). Parts 1 and 2. Nuremberg, 1838 and 1843.

OUR readers are we trust familiar with the name of Herr Heideloff, as one who, although an adherent of the Lutheran sect, has yet with the same inconsistency which has led that body of religionists to retain Catholic altars and vestments, devoted himself to the restoration of Christian art in his native land. In the present work he has undertaken to illustrate one of the most curious mediæval cities in the whole world. Our readers will perceive the length of time which has elapsed between the appearance of these two parts. Herr Heideloff apologises for this on the cover of the second part, in language which makes us somewhat fearful for the ultimate completion of the undertaking. At present the work consists merely of plates (23 in number) with short *ad interim* letterpress on the insides of the covers. Among these we find representations of the Ottmars Kapelle, built in 1158, by Frederick Barbarossa, in the castle, also with ground-plans of the churches of S. Mary, S. Laurence, and S. Sebaldus. The two latter in the main are very grand specimens, the first of German Third-, and the second of German Middle-Pointed, and are remarkable for having their choirs

loftier than their naves. They are both apsidal, with a single encircling aisle, without transepts or projecting chapels in the apse, and with two western towers and spires. S. Sebaldus is remarkable for also possessing a western apse; it is curious to see this remarkable arrangement preserved so long. The choir of S. Sebaldus is singularly inclined to the north. Herr Heideloff gives a representation of the magnificent tabernacle wrought by Adam Kraft, and still preserved in S. Laurence's. These two churches, although so long perverted to Lutheran uses, are yet wonderfully mediæval in their internal aspect.

Furby's Hand-book for Strangers visiting Bridlington Quay. Bridlington, 1846.

It must surely be a mark of considerable life when a subject is found to be interesting more and more widely very different classes of people, and to find itself a place in quarters where one would least look for it. It is so now with our science. More correct knowledge of art and appreciation of beauty are to be seen in every direction. One cannot watch the newspaper press without seeing how much more full and particular accounts of new churches, for example, are becoming: and without observing that these accounts begin to show a growing acquaintance with the rules and principles and nomenclature of Ecclesiology. And so, a short time since, we reviewed a railway-guide which showed a most intelligent appreciation of this science. We have now to notice another mark of the same phenomenon. We have received a hand-book to a watering-place—a little yellow-covered book with all the usual twaddle about bathing-rooms and scraps of poetry about the "ever-varying Ocean"—which in spite of all its absurdities, exhibits on the part of the writer who describes the neighbouring churches much acquaintance with the art which has to do with churches, and very considerable taste and reverence in treating the subject. We will give some specimens. "Flamborough. The church is an ancient fabric, characteristically dedicated in honour of S. Oswald, the tutelar Saint of fishermen. . . . this building consists of a nave and chancel, with aisles to each. The chancel is separated from the nave by a wooden screen, over which are the remains of the ancient rood-loft. The workmanship of this screen belongs to the fifteenth century and is extremely rich. It has formerly been painted and gilded, and contains fourteen niches with fine canopies, and ten niches below filled with excellent tracery, comprising quatrefoils, grapes, and vine-leaves, with a running rose-tree in the lower moulding," &c.—p. 17. Again, in the account of All Saints, Barmston, (p. 28,) we read, "between the south aisle and the chancel is a *Hagioscope* or aperture through the wall, originally intended to give the worshippers in the aisle a better opportunity of seeing the elevation of the host by the Priest in time of mass. The general term for an aperture of this sort was 'Squint', but the word used above has now become a generally recognized one in Ecclesiology." (In p. 29,) "the font remains in its proper posi-

tion, near the entrance." At p. 35, is a very fair account of S. Martin, Burton Agnes, as restored by the vicar, Archdeacon Wilberforce. Of Harpham, we read, (p. 38,) "The village enjoys the traditionary fame of being the birthplace of the celebrated S. John of Beverley, to whom the church is dedicated." The writer in his account of the desecration of S. Martin, Lowthorp, takes a sentimental and aggrieved tone instead of one of deserved indignation. The chancel here is ruined and entirely roofless, the "victim of dilapidation, decay, and neglect." (p. 39.) Still it is something for watering-place visitors to be able to see such a text with such a comment, although we should wish the latter to be stronger. The desecration of Bridlington Priory-church is more boldly denounced in an interesting account of the remains. Describing an altar-stone remaining in the chancel, the writer quotes a passage from the Cambridge translation of Durandus, detailing its symbolism, and concludes: (p. 45.) "thus the five crosses as well as the stone on which they are marked, were intended as symbols to convey religious instruction to the minds of the people." S. —, Reighton—(apparently a neglected church)—is mentioned as having no altar-rail: we fear also it has no rood-screen. We have extracted enough to show that the Ecclesiological descriptions in this unpretending little book are by no means despicable: although of course there are many among them which are common-place, and even objectionable.

ECCLESIOLOGICAL NOTES.

S. Mary, Rye, Sussex.—A large cross-church, originally of Romanesque foundation, but altered and added to in later times. The nave, five bays in length, is of very early First-Pointed, with circular columns supporting arches of two orders, with a continuous hood decorated with the tooth ornament. The clerestory, of very late, we may say, debased work, has been added. The aisle-roofs are lean-tos. The west walls of the transepts are of Romanesque work, panelled within with exceedingly small Romanesque arches, the arches between the aisles and the transepts being also Romanesque. Above in the north transept is a Romanesque clerestory of two windows, connected by a gallery in the thickness of the wall. The font, a fine square Romanesque one, stands in the south transept. The lantern is Third-Pointed, and all the arches are of unequal sizes. The transept windows are of five lights of debased work. The chancel, three bays in length, is triple, though the chantries are now partitioned off and dreadfully desecrated, the one to the north being a receptacle for lumber, the other a school. The east window is Third-Pointed of six lights. In the side wall of the north chantry are two First-Pointed couplets, joined by a gallery cut in the wall, and there was probably a third to the east of them. The pillars and arches are Third-Pointed, except the most easterly pillar to the north, which is First-Pointed: we cannot positively determine the age of the opposite one. The side windows of the south chantry are two lights with a circle in the head, and devoid of foliation, (it is of course possible in such a case that the foliation may have been destroyed.) There is a bold flying buttress placed anglewise at the corner of the south chantry. The most remarkable external feature

however of the church is a flying buttress at the east end, abutting against the separation of the chancel and south chantry. It is of Middle-Pointed work, crocketed and open, and it abuts upon a square pier standing in the church-yard, which carries a square pinnacle set lozengewise with haunches, terminating in a pyramidal cap. The tower is very low, and carries a low capping. There is a disposition in the inhabitants to ameliorate the condition of the church. The Romanesque work in the transepts has been restored, and they talk of opening the north chantry. The north chantry, it is said, contained the altar of S. Nicolas, the south one that of S. Clare; as however S. Clare was only canonized in 1255, this can hardly have been its original dedication.

S. Thomas of Canterbury, Winchelsea, Sussex.—Only the chancel and two chantries of this extremely fine church are standing: there are also ruins of the transepts, and an unroofed sacristy on the north side of the chancel: the remainder of the church has perished. Mutilated as the church is, the internal effect is surprisingly magnificent. The architecture is early Middle-Pointed. The chancel is divided from the chantries by three arches, and projects a bay beyond. All the roofs retain their original pitch, which is lofty and without clerestory. That of the chancel is less acute than that of the chantries, from its greater width; this variety has a good effect. The east window is now filled with Third-Pointed tracery, and has, and doubtless always had five lights. There are three level sedilia (with piscina beyond) on the south side, very rich, with cinquefoiled heads and Purbeck shafts. The pillars consist of four longer and four smaller shafts, (the latter of Purbeck marble, now whitewashed over). They are banded, which is curious, considering how pronounced the architecture of the rest of the church is. The arches are of three orders. The side windows (three in number) are alike on both sides, consisting of three cinquefoil-headed lights, containing in the head a spherical triangle, including three (what may be described as) reversed trefoils with split cusps. The hoods include a panel on each side, producing an almost continuous panelling of the side walls. The east windows of the aisles have had their original tracery destroyed, one has had a sort of barbarous stone tracery inserted in debased days, and the other a copy of this in wood. They must have had four lights. The sedilia in the south chantry are even finer than in the chancel; three in number, on a level, with cinquefoiled heads, with trefoiled subfoliation. To the east of them stands a piscina: there is a square aumbrye or niche in the east wall of the south chantry towards the north. The canopied high-tombs in this church, all of Middle-Pointed date, are glorious. Three stand in the north chantry; they are, beginning westward: 1. A Knight cross-legged, as are the two other Knights' effigies, proving how fallacious the usual theory is, that this attitude was the badge of a Knight Templar. 2. A Lady. 3. A Priest. All these effigies are of Purbeck marble. In the south chantry are, 1. A Knight, supposed by the arms to be of the neighbouring family of Oxenbridge. 2. The famous high-tomb called of Gervase Aylard, figured by Mr. Blore, and by Mr. Pugin in his *Contrasts*. Beyond it are the sedilia. There are the stones of brasses in the chancel. The most westerly bay of the north chantry has been walled off (including one of the high-tombs,) below to form a sacristy, above to support a small belfry with a pyramidal capping, which though of course of late work has quite an antique character. The original sacristy fills up the area caused by the chancel projecting beyond the north chantry; it had a lean-to roof sloping eastward. The transepts projected one window to the north and south beyond the chantries. They were of the same date and style as the existing portion. There is still a piscina and fenestella in the most easterly part of the south transept wall. This church, which is so interesting for its

architecture, is still more so because its history is so perspicuous, and so fully explains its peculiarities. The old town of Winchelsea, a place of great trade, and containing many churches, was so much ruined by the sea, in 1287, that the inhabitants with the assistance of Edward I., began rebuilding it on a steep neighbouring hill, after a regular plan, with right-angled streets, dividing it into thirty-two squares, each containing about two acres and a quarter. The new town was partitioned into three parishes, S. Thomas, S. Giles, and S. Leonard, of which the two last churches have perished. The rebuilding took seven years to accomplish. We clearly see that this magnificent church was the work of premeditation. Old Winchelsea had many churches, and these probably very poor ones, as English town churches often were, the growth of circumstances. It was ordered that the new town should have few only, but these magnificent, and probably well furnished with side-altars, which served for the endowments of the old town. This church is curious as an early specimen of Middle-Pointed, in a state of very considerable perfection. Dominican and Franciscan Friaries were afterwards founded in the town. The new town of Winchelsea was ruined by the retreat of the sea. May not the prevalence of small town churches in our English cities be a mark of abiding Saxonism?

S. Botolph, Ratcliffe-on-the-Wreke, Leicestershire.—This church is chiefly remarkable from containing a very creditable specimen of work erected in the worst times. The tower and spire were built by the then Earl Ferrers at the commencement of the present century, apparently in imitation of an older one; the tower perhaps is somewhat poor and is a good deal injured by having no belfry window to the east, but the tall crocketed spire is excellent, and forms a beautiful object to the view in every direction. The ancient portion of the church is Middle-Pointed, simple, but good. There is at present only a chancel and nave; a north aisle having been destroyed at some period earlier than the erection of the tower: the octagonal pillars and arches remain within. The nave seems to have had its walls raised and roof lowered in an awkward manner: the chancel-roof is of medium pitch. The east window is a common reticulated window of three lights: the rest in the chancel and the south side of the nave are irregularly placed, and are of two lights, mostly with a spherical triangle in the head. Within, the effect is destroyed by the upper part of the chancel-arch being boarded up. The sedilia and piscina remain, very plain but good: the latter has a wooden shelf. In the east wall is an aumbrye. North of the altar is an effigy of a priest, apparently contemporary with the chancel: it is slightly raised from the ground, and the head has a recumbent canopy. The priest's door is on the north side. The whole church, except the tower, seems to be of one date, about the beginning of the fourteenth century. The only relic of earlier times is the font, the bowl of which, though placed on a later octagonal shaft, looks like Romanesque, and has had ornaments at the angles, (if we may so speak of a round figure,) which are now defaced.

S. Petrock, Padstow, Cornwall.—This church consists of a chancel with aisles, nave with aisles, south porch, and west tower. Of these the two lower stages of the tower are of Middle-Pointed, the rest of rather early Third-Pointed work. The chancel is lighted by a meagre window of five lights supermullioned, but without cusping of any kind, the result of an unskilful restoration a few years back. An arcade of two arches on each side divides the chancel from its aisles. There is no chancel-arch. The south chancel-aisle contains two very singular windows, the tracery of which is of a mixed character, being partly quite "Flamboyant," and partly "Perpendicular." They give the idea of a drawn battle between the two principles. The east window of this aisle is completely "Perpendicular." On the south wall there

is a piscina with a crocketed canopy surmounted by the figure of an ecclesiastic. The north chancel-aisle has a priest's door and a rood turret. The arch of the east window is panelled. The nave arcades are of five arches each, of very inferior detail, although there is an attempt at foliage in the caps of the pillars. The nave-aisles are of equal dimensions, and are entered by a meagre porch on the south side and a door on the north. The tower is of three stages. The lowermost is lighted by a trefoiled lancet enormously splayed on the south, and a three-light window with reticulated tracery on the west. The belfry-arch is plain, but good: of two orders, discontinuous. The spiral staircase seems to be contained in the north-west angle. It is entered externally by a door on the north face. Below this door, which is approached by a short flight of steps, there is a very singular recess. Under a segmental arch, are the much mutilated remains, or rather traces of two figures, a male and female, recumbent with a plain cross between them, the horizontal arms lying across their breasts. No legend remains. The second stage of the tower has its window blocked, the upper stage is Third-Pointed, pierced with three-light windows and surmounted by an embattled parapet. The church has some good roofs. That in the south chancel-aisle is coved. The other aisle-roofs are open, having been originally panelled; but, (as is often the case in Cornwall,) the boarding has been removed and the ribs, ridge-beam, and collars left standing. The stone employed for dressing is the local blue ashlar called *catacleuse*, as hard as granite, and nearly as smooth as marble.

NEW CHURCHES.

S. Mark, Pensnett, Kingswinford, Staffordshire.—We have seen a lithograph of this church taken from the south-west. The plan is cruciform, with rather short transepts, no aisles to the chancel, and a tower and spire attached to the south aisle, to the east of the first bay, so as to serve for a porch. The style adopted is First-Pointed. Mr. Derick is architect. We are really sorry to have to criticise this church. It is a very wearying thing for us to have time after time to repeat the same blame of the same faults, to have to put so many earnest persons to pain, by unfavourable notices of churches, which are really churches in their mass, and not conventicles, which are the fruit of Christian love and piety, which are so far superior to the structures of a few years gone by. We are fully alive to the imputations which we may render ourselves liable to, of unfair feelings whether of praise, or of disfavour to particular individuals. Still however we must persevere, feeling, as we do, conscious of our own integrity of purpose, and conscious how eagerly, how gladly we would speak otherwise, how much we should rejoice to be able at any time to give full praise to those, whom we are from time to time compelled to reprove. The church before us seems to share in that usual fault of many new churches, which aspire above the ordinary conventional type of other days. It is designed too much for effect, it labours under needless profuseness of ornament, and irregular multiplicity of parts, besides being cast in the mould of First-Pointed. The clerestory is an arcade of five, the three central lights being pierced, and the transept terminates in a trefoil-headed triplet,

(a favourite design we fancy with Mr. Derick,) while over the wider separated western couplet, is a spherical triangle enclosed in a septfoil circle. The spire, which is a broach, is far too ornamented, having three rows of spire-lights, and niches with images crowning the haunches. This lithograph heads a circular, setting forth the spiritual destitution of the district for which the church is intended, and its poverty. Why under such circumstances design such a church? We shall not be suspected we hope of advocating parsimony, when we assert that such a design ought never to have been entertained. Mr. Derick might easily have provided a church, which with far less outlay might have been equally church-like, and fully adequate to the requirements to the Divine worship. For instance, of what use are the transepts? Had they been omitted, we feel confident, that much expense might have been spared, and a larger amount of proper accommodation secured. We are not however anxious to pursue this discussion, which would lead us on to lengths, far beyond the limits of this department of our magazine.

S. Giles, Tetworth, Oxfordshire.—This church is rebuilding entirely, from the designs of Mr. John Billing. The plan has a chancel (25ft 6in.) nave (62ft. 6in.) and a south aisle with tower over a south-west porch, and a vestry wrongly placed to the westward of the north side of the chancel. The style is First-Pointed: and the church is to accommodate in "pews, free seats, and children's seats," 404 persons. It is a mistake to build a tower and spire so far away from the nave: it ought to abut on the nave. There is a great effect of weakness in this design, from whatever point one sees the low lean-to of the aisle-roof, sloping down to the tower. This device is always adopted to save height in the tower: an architect would often be ashamed to attach to a nave a little tower and spire which he thinks may pass muster if standing on its own account, as in this case, over a porch. We extremely dislike this arrangement. As seen in a lithograph without any scale, the present design, by a very unusual fault now-a-days, is better in its whole than in its details. The tower is over-buttressed, for its very small height: has a belfry stage of very common-place and meagre design, and a stone broach of not pleasing proportions. The windows throughout the church are lancets; in couplet at the west end, and in triplet at the east end: those in the north wall of the nave are couplets with a quatrefoil in their heads. In a small church like this with a lean-to roofed aisle, the side wall of which is only 8ft. 6in. up to the top of the wall-plate, there is no occasion for regular pairs of windows all along. The sacristy has a chapel-like gabled roof with crosses. The priest's door is, as in most modern designs, for some reason or other, in bad proportion: it looks quite large in the perspective view. The raised level of the chancel-floor is a great difficulty to modern architects in treating this door: but why need the steps be *external*? Inside, the chancel-arch appears to be far too much of a Third-Pointed character. The arcade, of five, springs from six very low pillars, for which however a better model might have been taken. The roofs are open. The internal arrangement is not very satisfactory. The chancel has two longitudinal seats: there is no screen: there is a

square reading-box on the north, and an octagonal pulpit on the south of the nave. In the end of the south aisle, are the "children's seats,"—forms facing north. The font is eastward of the last pillar. We are far from wishing to condemn this design harshly: there are many redeeming points in it. It shows an appreciation of outline and of religious character. And yet no one would take it for an old church. The contract is for £1680.

S. Mary Magdalene's Church, Torquay.—This is a First-Pointed church by Mr. Salvin: the general effect is very imposing, and the situation on the edge of a narrow winding valley, will make it when finished a remarkable feature in the place. The nave has aisles and a clerestory; the chancel, which is rather short, has an apse and small side chapels. The tower has been begun in the position which a south transept would occupy, and there is a very slight projection and gable to the north in the corresponding place, put transept-wise, apparently with no other intention than to cover the junction of the lean-to roof of the aisle, and the ridge roof of the north chancel-chapel. We are not satisfied with this arrangement, and should think that either the transept ought to be of sufficient height and projection to be what it pretends to, or that the two roofs should be separated merely by the wall above the chancel-arch to the chapel, an arrangement which is not without its difficulties, but possesses at least the advantage of simplicity and reality. The effect of the interior is grand, but somewhat too sombre; and this will be increased by the painted glass that is to be placed in the windows of the chancel. We believe there are to be no galleries. The tower has great capabilities: it is quite a specimen of the art of packing; over the vestry, which occupies the floor, will be the organ-gallery, fronted with a stone parapet, and over this a third floor for the ringers. The tower has not as yet advanced beyond this point, so that we must leave our readers to conjecture what may be placed above. The feature we least like about the church is the west end; the exterior is panelled for a window of five lancets, of which only two are pierced, and they are surmounted by a circle that strikes us as incongruous with the rest; the lancets when seen from within are uncommonly long. On each side of the gable are projections terminating in turrets, which are neither buttresses nor towers, but might be intended for either. On the whole there is a display of richness in the west front with a meagre effect. We do not see why the towers should not have been placed at the west instead of the south; if this had been done, the difficulty which occurs in treating this end of the church would have been avoided. The clerestory is in compartments of four panels, two of which are pierced for short lancet windows. Except in them, the part we have noticed, and the chancel, every thing is plain, simple, and in good taste, and we observed no excess of adornment of the chancel which was not fitting to the place. In the exterior of the clerestory and chancel, the buttresses run up into a flat projecting surface which spreads into a horizontal projection and thickening of the wall over the windows, which seems to us more congenial to Romanesque than to the Pointed architecture of this country. It is one of those things

which have been omitted with great gain of lightness, and in which our national architecture excels the foreign style, that some persons have been lately attempting to naturalize among us. If weight is required to balance an arch, let it be given by adding a pinnacle standing on a sufficient pier or buttress, but let all the connecting parts be as light as is consistent with stability; we think those architects merit grave censure who take occasion of some doubtful or ill-constructed precedent to revive forms which the gradual developement of our architecture was casting out. Whether we will it or not, architecture has not ceased to develop itself, and we now should work with our eyes fixed on its history as a whole, singling out the correct principles it contains, and not suffering ourselves to be guided by caprice. On the whole, we see much to admire in this building, and the features of it on which we have to pass a limited censure are perhaps of secondary importance.

It is pleasing to find that such a church, intended to be free and unappropriated, should have been commenced by the dying legacy of one who had come to Torquay as an invalid, an example which if it were followed with the like liberality, would soon relieve the town from the opprobrium of having nothing like a church in it. We do not wish to embark in the controversies of the place, which seem to run high on the subject, and to prevent that agreement which is necessary for the completion of this church. It is grievous, however, to see towns such as this increasing in every direction, and the provision for the worship of God undergoing no advancement; especially in a place where the services of a large body of clergy might be so well bestowed on those who come there to die, and whose own affecting state makes so urgent a call on them for Christian care for their neighbours, and those who will come after them.

S. Paul, Alnwick.—This church, now nearly finished, is a fine spacious structure, of Middle-Pointed character, erected and endowed by the Duke of Northumberland; Mr. Salvin being the architect. The plan comprises a lofty nave with aisles and clerestory, a chancel with aisles, a western tower, a north porch, and a sacristy on the south side of the chancel. The roof of the nave has a good high pitch, but as well as those of the aisles, is slated, which impairs the effect, besides which, there are no parapets, a great defect in a church of so grand a scale. The tower also, though lofty, is very plain and poor, having a battlement without spire or pinnacles. The belfry windows are double and long. The west door has a plain triangular canopy with finial, and above it is a two-light Middle-Pointed window. This tower is of far better dimensions than the generality of modern steeples, but we regret that it has not been finished by a spire. The north porch is large; its outer door has fine mouldings and clustered shafts, and is set between two niches. On each side of the porch is a window of a single light. The windows of the aisles of the nave are of two lights, having good tracery of varied character: those of the clerestory are also of two lights, with flattened arches, for which there is authority in this style. The aisles of the chancel are lower than those of the nave, and their side windows have two trefoil-headed

lights within a containing arch. The east windows of the aisles are like those in the aisles of the nave. The east window of the chancel has very fine flowing tracery, and is of five lights and considerable size. The general effect of the interior is very good. The roof is plain but of great elevation. On each side is an arcade of five very lofty well-shaped arches, the piers clustered of eight shafts alternately circular and octagonal, and the capitals with good mouldings. The chancel and tower arches are similar, and over the former is a small rose window. The chancel has an arcade of two arches on each side, lower than those of the nave, but similar in character. Between the aisles of the nave and those of the chancel are arches of nearly triangular form, which, though not without authority, are not very elegant. The chancel will be laid entirely with encaustic tiles, and is to contain stalls for (we are sorry to say) the Duke of Northumberland's family. The nave is fitted with open benches of oak, the standards of which have flat tops, but rising rather too high. They are however solid, and well worked. The chancel extends a little eastward of the aisles, and the timbers of its roof rest on good corbel-heads. The altar is of oak, having three open trefoil-headed arches in front. The font has an octagonal bowl, with wavy tracery, and a band of ball-flowers. It is placed near the west end of the nave. There will be no gallery, except one within the tower for the organ. The nave is to have a wood pavement, which appears to us objectionable. There are crosses on the two east gables. On the whole we must pronounce this church to be really a fine one, notwithstanding the defects mentioned.

Christ-church, Skipton, West Riding of York.—This church has many good points, and displays so much of true church feeling in its arrangements as almost to disarm criticism. But there are unfortunately several architectural defects which mark a want of knowledge rather than of good feeling in those who planned it. It is rather a spacious church, and built of very good stone,—having a nave with aisles, western tower, and a very fairly developed chancel, with a sacristy on each side of it. The style is a sort of transition from First to Middle-Pointed, but by no means well conceived. The clerestory windows are of two-lights without foils: those of the aisles and of the chancel have a circle in the head of the arch, those of the chancel have shafts, and that at the east end is of four lights, there being three on each side of two lights, and all filled with rather rich stained glass by Wailes. The altar is of stone, and on it are two candlesticks. On its south side are two chairs against the wall, and a credence. There is a lectern and a Litany-desk facing east. The tower-arch is open, the arcades of the nave have each six rather low Pointed arches, with octagonal columns. There is no gallery: several seats are open, but there are some pews. The tower has rather heavy pinnacles. The chancel is approached by an ascent of several steps, and beneath it is a crypt in which the funeral service is performed. The font is of circular form, and First-Pointed character, surrounded by trefoil arches.

S. Clotilde, Paris.—The French authorities, as we learn from the *Annales Archéologiques* of September, having resolved to build a Pointed church with the above dedication, in Paris, confided the exe-

cution to M. Gau. This gentleman's design was three times returned for correction by the *Conseil des bdtiments civils*. The Minister of the Interior however disregarding this censure, has ordered the work to be proceeded with. The *Annales* remark, "We do not like the *Conseil des bdtiments*, but we regret that the Minister of the Interior so despises the decisions of that illustrious Areopagus. M. Gau, who comes from Cologne, and who has lived for a long time in France, has thought himself obliged, in order to please us, as well as his countrymen, to compose a church out of S. Ouen at Rouen, and the cathedral of Cologne; the whole seasoned with such portions of architecture, and of ornaments, as at no place and no time were executed by the artists of the middle ages." M. Gau however appears to be well meaning, as he has three times referred his plans to M. Didron for advice, which advice was to produce "a copy exact and formal, as regarded both mass and details, of the architecture of the thirteenth century, and not that amalgamation of parts belonging to different countries, epochs, and styles." M. Didron (we assume) accordingly continues, after some sensible remarks on the feelings with which we should look on the building even of a bad Pointed church, to observe, "We hope that M. Gau will modify his ultimate design in accordance with the observations which have been made to him. We hope that he will give a formal contradiction to those imbecile journals which have congratulated him upon having at once recalled, in his design for the church, the cathedral of Orleans, one of the most ugly cathedrals of France, the German cathedrals of the twelfth century, and the English architecture of the cathedrals of York and Lincoln." If not, the alternative of an unenviable position in the future numbers of the *Annales* is hinted at. We sincerely trust that this church may be made one which will do honour to our age; but even should M. Gau's obstinacy cause it to be a failure, it will still remain a most interesting phenomenon. From what we have quoted, we may gather that it is to be large and sumptuous: and a large and sumptuous Pointed church being built in the Paris of the nineteenth century is no slight thing. If it prove successful, it will be a great step gained, and if it do not, we think the having to analyze its faults will be a useful thing in the present state of the Ecclesiological movement in France, where the battle is more between Classical and Christian architecture, than (as it has become with us in the case of our religious constructions) between true Christian architecture, and spurious imitations of its forms.

CHURCH RESTORATIONS.

S. Petrock, Padstow, Cornwall.—During the last two years some costly restorations have been effected in this church at the expense of a lady, who has unfortunately thought proper to dispense, nearly or entirely, with the assistance of an architect. The first thing thought of was of course the embellishing of the windows with stained glass. Mr. Warrington

was accordingly sent for, and directed to set to work upon them. Meanwhile the decayed monials, &c., were made good. The east window of the chancel contains figures of SS. Matthew, Mark, John Baptist, Luke, and John Evangelist, with the evangelistic symbols in the window head. This is, on the whole, a satisfactory performance. The other windows are inferior, consisting chiefly of scrolls bearing texts. Some of the glass displays unequivocal signs of Mr. Warrington's favourite antiquating process. Three windows are appropriated by the choice of suitable emblems and scriptures to the three classes of farmers, sailors, and merchants. All this time the pews have been suffered to remain in all their multiform ugliness, encumbering the chancel nave and aisles. A gallery however has been taken down, and the demolition of the pews is, we understand, contemplated. The granite pillars have been well scraped, and the belfry-arch thrown open. A new stone reredos has been erected, arcaded in the most approved fashion, for Creed, Commandments, &c., and flanked by elaborate crocketed pinnacles, (the other details being meant for First-Pointed.) The altar remains where it was before—on the level of the chancel floor. It is a mean mahogany table. Some new "Gothic" altar-rails have been erected, enclosing a very small space. A new roof has been added to the chancel, being an imitation of that in the south chancel-aisle—angels and all. The nave roof has also been restored, but with wretched plaister-of-Paris ribs, and stucco panels, in imitation of stone. A more glaring and miserable deception it is impossible to conceive, for of course a stone roof of this description would not stand for an hour. The font is under restoration. It is apparently curious, having what seem to be figures of the twelve Apostles, on the bowl.

Bridlington (Priory) Church.—An appeal for aid in the restoration of this fine but mutilated church has been issued by the curate and churchwardens. We hope they may be successful in getting aid. The desecrated state of such churches as these, the revenues belonging to which have been diverted from their rightful owners, is a crying disgrace to our Church. We shall quote from the 'Appeal' the kind and order of the proposed restorations:

"The materials of the church, like its revenues, have been objects of spoil.....

"It must be obvious to the most casual observer that the dilapidations and injuries arising from the want of timely repair on the one hand, and the injudicious mode in which repairs have been effected on the other, require an effort of no ordinary character to secure the desired restoration. Much is required to be done; more, indeed, than can be expected to be fully completed.

"As a preliminary measure the churchwardens deemed it right to have a survey made, and for this purpose, at once, secured the valuable services of Edmund Sharpe, Esq., M.A. The course of restoration which he, in connexion with his associate E. G. Paley, Esq., has recommended and they propose to follow, is according to the annexed order of precedence:—

- 1st. The restoration of the westernmost compartments of the roof (to be done by church-rate, as a repair absolutely necessary.)
- 2nd. The restoration of the west-end:—commencing with the great west window by re-glazing the whole—opening the north tower to the church,

- and roofing it: and raising the pitch of the roof so as to include the head of the window: and doing such repairs to the exterior stone work, as are possible and desirable.
- 3rd. Opening the whole of the clerestory windows that are at present stopped, and re-glazing them.
- 4th. Cleansing the whole interior of plaister and white-wash, and restoring the mutilated shafts, string-courses, capitals, piers, &c.
- 5th. Restoring the south clerestory walls and windows, and repairing the whole of the wall of the south aisle.
- 6th. Restoring the upper part of the singularly beautiful north porch.
- 7th. To raise one, at least, of the two western towers, (both at present on a level with the roof of the nave,) two stages in height, in the place of the present miserable-looking brick octagon, which contains the bells: but this measure, as one of ornament, they do not intend to engage in, until they have effected the restoration of the dilapidated parts of the building."

NOTICES AND ANSWERS TO CORRESPONDENTS.

IN this department of our labours we have often to notice cruel architectural improprieties: we hope however that none of our readers will be pleased to see an instance even more glaring than anything which we have had to censure in England, which we extract from the *Annales Archéologiques* for August. There has been this year a centenary celebration of Corpus Christi day, at which the celebrated sequence *Lauda Sion* was performed to music newly written by Mendelssohn, of whose religion we are ignorant, but who appears not to be a Roman Catholic. This is strange, especially as the old music is nearly as celebrated as the Hymn, and is to be found in three hundred MSS. anterior to the sixteenth century. But what remains is still more extraordinary: the church, S. Martin's, Liège, the one in which the service was first performed, has been newly covered with whitey-brown wash by the Curé expressly for the occasion. Putting religious feelings aside, where is the antiquarian with taste so odd as not to prefer the same church even with traces of decay and damp in its walls and roof, more than six hundred years old, and the service itself as it first was done, even although music and architecture had improved since, to such a new-fashioned and whitewashed performance?

"W." is informed that one more number (which, though delayed, is in hand) will complete the *Instrumenta Ecclesiastica*. We thank him for reminding us of several promised articles.

"S.K." mentions an epitaph at S. Andrew, Stoke-in-Teignhead, Devon, of the date 1825, in memory of a clergyman named Shalcross, in Latin, ending with the prayer, "Cujus animæ propitiatur DEUS."

* Some very sensible observations are made in the same number on restorations: and the practice of white-washing of which we have to complain so bitterly in this country is denounced with energy. In this particular case of S. Martin's, at Liège, it would seem that something even more barbarous than an ordinary whitewashing had been committed, for the sculptured parts are said to be filled with paste. The French word *Badigeon* seems indeed to mean something worse than mere whitewash; yellow-washes, chocolate-washes, &c., being occasionally given.

A correspondent writing from Dunoon, N. B., gives an account of the places of worship there:—

- (1.) Episcopal Church. At present a room holding about seventy persons: funds are collecting to build a church.
- (2.) Ditto, *soi-disant* and schismatic. A pseudo-First-Pointed structure, built 1845, miserable in all respects.
- (3.) Established 'Kirk of Scotland'. A quasi-Third-Pointed pretending building, with a pinnacled tower.
- (4.) Free ditto. The show-front has an affectation of Romanesque, and is crowned with a bell-turret.
- (5.) Secession ditto. Of a sort of First-Pointed style, resembling, but perhaps a little better than, the schismatical meeting-house (No. 2).

It has scarcely been sufficiently remarked how entirely any tolerable success in Ecclesiastical architecture is confined to the Church and the Roman Catholic Communion.

A correspondent reprobates some alterations in Durham Cathedral, such as the removal of Bishop Cosin's font from the nave to the south aisle, and more particularly the opening of the back panelling in the canopies of the stalls, so as to give entrance to some enclosed boxes for ladies, which have been built behind the stalls.

Another correspondent informs us that the Ecclesiastical Commissioners have just put a complete stop to the restorations (of considerable extent and merit) that had been begun in Southwell Minster. We can conceive no excuse for such an act as this. Can the Commissioners intend the church to go to entire decay?

We have before now inserted complaints about the dilapidation of S. Laurence, Upton, near Slough. Our correspondents should tell us who is in fault; incumbent, churchwardens, or archdeacon. Why do they not complain to the archdeacon?

We with pleasure insert the following letter with respect to S. Margaret, Higher Bentham:—

"Ormskirk Vicarage, Sept. 7th, 1846.

"SIR,—I see in this month's *Ecclesiologist*, a critique on S. Margaret's church, Higher Bentham. All that you say of its defects is quite true, and I believe the founder himself is most sensible of many of them, and would build a very different church if the work was to be done again. But I think it is but fair that you and your readers should be informed that, though wanting in architectural skill, he was not deficient in earnest and right-minded zeal; and I wish more men in his position would act on his principles, enabled as they now are by increased knowledge to embody them more perfectly. The founder is a partner in the spinning works at Bentham, and he built the church at his own expense for the accommodation of the people in his employ. I am not aware who the architect was: the east window was one of Wailes's earliest productions.

"I am, Sir,

"Yours, faithfully,

"E. J. HORNBY."

The prayer-desk in S. Andrew's, Exwick, in the parish of S. Thomas by Exeter, has been partly destroyed, because it faced east; and in Oldridge chapel in the same chapel (the restoration of which was not completed when the late Vicar was consecrated to the See of Fredericton), the prayer-desk has been turned into a commodious reading-desk.

A correspondent informs us that the letter in S. Michael, Heavitree, criticised in our last number (p. 116), was the work of Mr. Winsor, a verger in Exeter Cathedral, who has paid much attention to ecclesiastical carving.

In reply to the same correspondent, we believe that only one Office Book should be used at the altar, for which a convenient desk ought to be provided. The Epistler and Gospeller may take it when the Celebrant has finished his parts of the service. The piscina was not for the Priest to wash his hands in, but for pouring away the water in which his hands had been washed. Ground-plans of a chancel and nave have been already published by the Society in their *Instrumenta Ecclesiastica*.

We have heard with pain of disputes in the parish of S. Laurence, Reading, relative to the restoration of the church. It would seem that the designs chosen by a Committee are very bad, and are also the work of a Dissenter—the employment of whom in restoring a church is of course highly blameworthy. We hear however that the Diocesan has interfered.

Palestine.—We have received the following passage from a private letter concerning the "Cathedral-church of S. James at Jerusalem," as the London Jews' Society designate their private chapel in that city. It is dated July 3rd. "The church progresses, and every day its admirable deformity looms out more conspicuously. It is a singular edifice, well adapted to the climate, being entirely devoid of light and air—unless an air of very grotesque architecture. If the Camden Society could see it, they would expire on the spot."

We shall be happy to receive from Mr. Warrington the correction of any misstatement which we may have made respecting him in our last number, and shall insert it if strictly explanatory of any facts contained in our review of his letter. We should however decline being made the vehicle of the controversy respecting the S. James's window, which Mr. Warrington has commenced in another periodical.

We have had our attention directed to a late Act of Parliament, from which it is clear that Sir H. J. Fust's celebrated decision on the stone altar at Cambridge is not only (which every one knew,) at variance with the Laws of the Church, but in direct opposition to the Law of the land. Altars, says the learned Judge, are not to be fixed. We turn to "An Act for the further amendment of Church-building Acts," 8 and 9 Victoria, cap. lxx., and there in section ix., which treats of Consolidated Chapelries, we read that "the church of every such Consolidated Chapelry shall be subject to the jurisdiction of the Bishop *within whose Diocese and Archdeaconry the Communion Table of such church SHALL BE LOCALLY SITUATED*." Now, the Legislature did not judge it enough to subject the chapelry to the Prelate in whose Diocese the *church* should be locally situated;—it contemplated the possibility of a church being situated in two Dioceses, and accordingly enacted that in this case the locality of the altar shall decide the point. But make the altar moveable, and the Act is absurd. Take such an instance as Mallwydd, where the church stands partly in Montgomeryshire, partly in Merionethshire. If the parish-priest dislikes the Diocesan of his chancel, he has but to shift the altar into the nave, and he is no longer amenable to his jurisdiction. This, it may be said, is a very uncommon case. It is so: but it is a real case;—and it is one contemplated in the Act in question; else why speak of the locality of the altar rather than that of the church? We leave the friends of Sir Herbert to solve the difficulty: and will merely observe that the Act is subsequent to his decision, as if to show that that decision had as little weight in the eyes of Parliament as it has in our own.

We have received a letter from "An Antiquary," calling our attention to the intended substitution of modern painted glass for the ancient glass which filled the curious windows cut in the sedilia of Dorchester Abbey-church. These windows are of the shape of spherical triangles. The old glass consisted of circles, of Romanesque date, giving the legend of S. Birinus, enclosed in glass of Middle-Pointed date, fitting the shape of the openings. We believe that the restoration sub-committee assumed that this glass was adapted to its present position in comparatively modern times. "An Antiquary" on the contrary, asserts that, as it was from its subject in all probability peculiarly precious, this mode of preserving it was adopted. We are inclined to agree with him. But in any case the glass was very curious: it was of Romanesque date, and it fitted its place very well, and possessed a traditionary connection with it. It would therefore in our opinion have been quite as well to have left it. It is but fair both to the sub-committee and to Mr. Butterfield to state that this step was taken previously to that gentleman's being called in. We trust that for the future all the restorations will be such as to meet with our correspondent's unqualified approbation. It is not too late to remedy this false step, and we should not think it would be difficult in the many windows of the abbey, to find out some means of appropriating the new glass.

Archdeacon Thorp, President of the Ecclesiological late Cambridge Camden Society, will be obliged by any information which may assist him to ascertain the dedication, or name of the Patron Saint, of Kemerton church. The Registries of Gloucester and Worcester, and the Heralds' College, have been searched without success.

We understand that it is proposed to establish an Ecclesiological Society in the United States.

We have to announce the appearance of Mr. C. R. Manning's "List of the Monumental Brasses remaining in England, arranged according to counties"; of which we shall probably give some account in our next number.

We have to thank our esteemed correspondent, *Presbyter Anglo-Catholicus*, for his account of the wretched state of the churches of S. Bartholomew, Otford, and SS. Peter and Paul, Shoreham, Kent. In the former, we believe some improvements are contemplated by the new incumbent. The history of the progress of desecration in these churches is not sufficiently remarkable to claim insertion: the same tale, alas! might be told of nearly every church in the country. Two peculiarly atrocious gallery-pens defile the chancel of Shoreham church. On the book-ledge of one, our correspondent found written the following doggrels:—

"Too good am I to sit in a pew,
And so I'll sit right full in view:
Upon a soft and easy seat,
With a cushion fair to rest my feet."

As a dignitary has succeeded to this incumbency we may hope to see these enormities removed.

Received:—"X G."

We will reply to "M. N." as soon as we are able to enter on the subject.

THE ECCLESIOLOGIST.

“ Surge igitur et fac : et erit Dominus tecum.”

No. LIII. — NOVEMBER, 1846.

(NEW SERIES, NO. XVII.)

ON THE PECULIARITIES OF THE ECCLESIOLOGY OF SCOTLAND.

THE Ecclesiology of Scotland has hitherto been but little regarded, or at least we have not had the advantage of any published work which treats of it in a general or scientific manner. Of many of the most interesting of her ecclesiastical remains, scarcely an engraving or even a description can be found, and it is probable that several industrious ecclesiologists, who have not had the opportunity of visiting Scotland, are incapable of forming any adequate notions either of their amount or their peculiar architectural character. It is much to be regretted that the sensible remarks and suggestions of Mr. Howson (which appeared four years ago in the first volume of the *Ecclesiologist*) have as yet produced no visible fruits. The only work published since that time which bears on this subject is the History of S. Andrew's, by the Rev. C. J. Lyon: and this, though most valuable as a history of the Church in Scotland, has a comparatively small proportion devoted to Ecclesiology, and that only to what concerns S. Andrew's itself. We may however now hope that some attention is given to the ancient churches and abbeys by those who once knew of no interesting objects in Scotland beyond her magnificent natural beauties. It is true that these fabrics are now few compared to those of England, and widely scattered over a wide extent of territory. It is also true that the state of ecclesiastical edifices, north of the Tweed, is such as must invariably awaken painful feelings in the Churchman, for if not actually ruined, they are desecrated by puritanical worship; still the result of an examination of them cannot fail of being most useful and interesting, more especially as there are evident peculiarities in Scottish Church Architecture which distinguish it from that of England, and in some points identify it with that of France.

Though it would require more extensive and more minute acquaintance with the ecclesiastical remains of Scotland than can be brought

to bear upon the present observations, fully to enter into these peculiarities, we may safely lay down the following general rules. I. That the Romanesque and First-Pointed styles did not assume a character essentially different from that of England, though in the latter some variations may appear. II. That the later periods of Pointed Architecture in Scotland do *not* correspond with those known as Middle-, and Third-Pointed in England, assuming generally a character allied to the Flamboyant style of France, though often retaining some early forms which in England do not seem to have been continued so long.

Among the most remarkable peculiarities, are the following:—First, The prevalence of round arches, especially in doors, when the mouldings and other accompanying features mark a more advanced period; second, the frequency of circular windows, though sometimes of small size; third, the occasional occurrence of *saddleback* towers, as at Dundee and the Abbeys of Pluscardine and Sweetheart; fourth, the double doors set within a pointed arch, each division having usually a flat head; fifth, the rare occurrence of battlements; sixth, the frequency of semi-hexagonal apses; and seventh, of graduated gables, which also are often seen in domestic examples; eighth, the infrequency of tracery which can exactly correspond with the best English specimens of Middle-Pointed, or with those of Third-Pointed character;—in Scotland the lines of tracery being almost invariably curved, and therefore more or less resembling the French Flamboyant style.

All these peculiarities will be recognized as in some degree approximating to a foreign, and particularly a French character, and this may be accounted for by the intimate connection that long existed between Scotland and France, while she was almost always at enmity with England. It would therefore be highly probable that a knowledge of architecture would be derived from France, and that architects from that country would be generally employed; though in the instance of Roslin Chapel (built 1446), it is recorded that an architect was introduced from Italy,—a statement which is fully borne out by the strange style of that singular edifice. If the two earlier architectural styles in Scotland so nearly resemble those of England, it will be recollected that this is also the case in Normandy, though perhaps in other parts of France the coincidence is almost confined to the Romanesque.

In one respect the Scottish churches differ from the French, namely, in the plain and unornamented character of their steeples; yet that of Dundee has a very foreign character and is of imposing appearance, though perhaps more like the tower of a Hotel de Ville than of a church. It appears probable that the Scottish steeples were in general not very lofty or distinguished; and of those that remain none are remarkable or elegant, except the tower of Dundee and the spire of Glasgow, which last has nothing very decidedly French in its character. In the cathedrals of Aberdeen and Elgin and the Abbey-church of Arbroath, the west front has two towers: an arrangement common in France. Glasgow has, besides its central steeple, one rather poor tower at the west end. At Dunkeld, a plain late tower occupies the west end of the north aisle. At Dunblane, a plain steeple is on the south side. At Dundee, the tower is at the west end. In some other

large churches the ruin has been so complete, that little or no idea can be formed of the character or proportions of the central tower.

The cathedrals were generally of less ample dimensions than those of England, though those of S. Andrew's and Elgin must have been noble edifices, as Glasgow is still, having happily been preserved entire; but the churches of the monastic establishments, which were mostly wealthy, were often on a grand scale, as will be seen from the remains of Arbroath, Jedburgh, Kelso, Melrose, Paisley, Dumfermline, Dundrennan, and Sweetheart. The cruciform plan is generally maintained in the larger churches, but the cathedrals of Brechin, Dunblane, and Dunkeld are without transepts.

The Romanesque specimens are chiefly found in the southern part of Scotland. The finest work is in the Abbeys of Jedburgh, Kelso, and Dumfermline, and there are very fair examples in the nave of Dunkeld cathedral, and in the small churches of Dalmeny and Leuchars, which last has a semicircular apse. A very curious early Romanesque specimen is the chapel of S. Regulus, adjacent to the cathedral of S. Andrew's, and supposed to have been the original cathedral. Some portions of the cathedral itself are late in the style, verging to First-Pointed, and there are intersecting arches in Holyrood chapel.*

The First-Pointed specimens are pretty numerous. Among the finest are the Abbey-church of Arbroath,† the principal portions of the cathedrals of Glasgow and Elgin, and several parts of those of S. Andrew's, Dunblane, Dunkeld, of the Abbeys of Pluscardine, Jedburgh, Dryburgh and Paisley,—and Holyrood chapel. Some of these however are not unmixed with singularities, especially the round arch, which occurs with First-Pointed mouldings. Some parts of Glasgow cathedral have an early Middle-Pointed character and more English than usual in Scotland. There are also features, in S. Giles's, Edinburgh, S. John, Perth, and the Abbeys of Melrose, Pluscardine, and Sweetheart, which bear resemblance to English Middle-Pointed work. To the age distinguished in England by that style of architecture may probably be referred S. Giles, Edinburgh, S. John Perth, and several portions of the cathedrals of Aberdeen, Elgin, and the Abbeys of Melrose, Paisley, and Sweetheart and the choir of Dunkeld. In these occur many anomalies, especially at Aberdeen, where the arcade has a First-Pointed appearance, with circular columns, but the west front is of a different character, having two machicolated towers with short spires, and seven long single-light windows with round heads trefoiled, beneath which is a double door within a round arch.

At Melrose, several early forms are found with late details, one curious mixture being the nail-head and toothed ornaments, with features of a very advanced style. At Paisley the west front is very lofty, and has a rich and peculiar arrangement, with two heights of windows,—in the upper a decidedly Flamboyant one of five lights, in the lower two

* The cathedral of S. Magnus, Kirkwall, a fine and complete church, is said to be Romanesque. That of Iona, a small and plain structure in ruins, has a mixture of round and pointed arches; but the work is not fine.

† Arbroath Abbey was founded 1178, by William the Lion.

windows (which is very unusual), each of three lights, with tracery of the geometrical kind. Below is a very richly moulded doorway, flanked by narrow arches. In the same church the nave has an uncommon arrangement of triforium, and some very singular large projecting corbels or brackets, which are probably unique.

Of other churches more advanced in the Pointed style, S. Michael, Linlithgow, and the church of Stirling are large and complete specimens, both exhibiting much of French character, and having semi-hexagonal apses. At Linlithgow is a fine double door in the tower, and several varied Flamboyant windows. At Stirling the columns are circular; the clerestory has round-headed windows; and the east end has very fine but curious groining of late date.

Trinity College church, Edinburgh, said to have been erected in 1462, by Mary of Guildres, Queen of James II., is quite unlike any English church built at the same time, but has the three-sided apse and much of Flamboyant character, though the foliated capitals of the clustered columns are unusually delicate. The chapels of the Black Friars and S. Salvador's College, S. Andrew's, and of King's College, Aberdeen, are smaller buildings of a still later character, much mutilated, but all having the three-sided apse, and decidedly foreign in their general appearance. And Roslin chapel, which we have already noticed, is a complete anomaly as to architecture.

The towers of S. Giles, Edinburgh, and of King's College, Aberdeen, are surmounted by a singular ornament resembling an imperial crown, certainly very un-English; at Linlithgow was another, now removed: the resemblance between these and the beautiful lanthorn of S. Nicolas, Newcastle-on-Tyne, is but slight, and the Scottish specimens are far inferior in beauty and elegance.

The nearest approach to English Third-Pointed tracery appears in the eastern windows of Melrose Abbey, and perhaps in some rather debased ones in the choirs of Dunblane and Linlithgow.

On the south side of Brechin cathedral is a round tower, less rude than most of those in Ireland, and said to have been built in 1020, by Irish architects. Some work of a very anomalous kind occurs in the sacristy, on the south side of the choir of Arbroath Abbey church, which it is not easy to describe. The shafts which support the ribs of the vaulted roof have shields on their capitals, and along the lower part runs an arcade of trefoil arches, with singular fluted columns, the capitals of which are strangely varied. In the walls are several curious aumbries, and the door leading from the choir is a very odd one, having a kind of *raguly* hood, and both the imposts and jambs worked in a remarkable fashion. The east window of this sacristy is a double lancet, decidedly First-Pointed, of which style is all the rest of the church; but whether the other features, just mentioned, are coeval or not, they are certainly very singular and anomalous.

It should be observed, that the existing remains in Scotland, are chiefly those of large churches, or monastic establishments. Of ordinary parochial churches, few, if any ancient examples are to be found, except perhaps the Romanesque churches of Dalmeny and Leuchars; yet it is possible that more may exist than are generally known. But

the condition of every church in Scotland must cause deep regret, the ruthless hand of Puritanism having swept away every internal decoration, and set at nought all ecclesiastical order in its utilitarian arrangements. Not only are their fine buildings deformed by an infinity of pines and galleries, but the large churches are often cut into two or three separate portions, in order to accommodate distinct congregations. The churches which are still complete, are S. Mungo, Glasgow, S. Magnus, Kirkwall, S. —, Stirling, S. Michael, Linlithgow, S. Giles, Edinburgh, and S. John, Perth, the two latter much and questionably renovated.

The cathedrals of Dunblane and Dunkeld have ruined naves, and choirs used for Presbyterian worship. Those of Aberdeen and Brechin, and the Abbey-church of Paisley, have the nave preserved, and the remainder in ruins. At Brechin the nave is much modernized. At Dumfermline, the nave is complete, but there is a modern addition eastward. The cathedrals of S. Andrew's, Elgin, and Iona, and most of the abbey churches which have been alluded to, are entirely in ruins.

The church of Dundee has been reconstructed pretty much in the original form, and in the eastern portion the original work is partly imitated with exactness, but the fine west tower is the only part untouched, and the church is cut up into three or four divisions internally.

There are some other ecclesiastical antiquities, as the cathedral of Fortrose, and Dundrennan Abbey, of which we are not able at present to furnish any particulars, but probably we have said enough to remind Ecclesiologists of the existence of interesting churches and distinctive architectural features in Scotland. And we hope that the subject will not be allowed to drop here, but that so ample a field for research will hereafter be examined, and illustrated with that care which it so well deserves.

THE NEW CHURCH OF S. MARK AT ALEXANDRIA.

Those who remember our first series will bear in mind the commission which we received from Alexandria to furnish the design for a church to be erected in that city. This design was not executed. Meritorious as the design was in itself, we should probably at the present day have been disposed to criticize it, from the one simple reason, that Tropical Architecture was, in those days, a thing which we had not studied, and of which we had had no experience. We do not pretend to say now that we have advanced beyond the mere rudimental elements of the study: we have however at least so far advanced, that we are now conscious that the spirit of Pointed Architecture is something separate from, and above, the details found in the buildings of any particular land, or even those features which in a less advanced stage of ecclesiological knowledge we might have been disposed to regard as essential,

—high-pitched roofs for instance; which are wanting in the great Cathedrals of Italy, as in that of Milan, where the roof is almost flat. We may now venture to assume that in the Pointed buildings of Southern countries are to be found the germs of those peculiarities which must with still greater intensity characterize the future Pointed Architecture of even more sultry climates.

The remains of Pointed Architecture moreover, which the Crusades have left behind in the Holy Land, of which so interesting an account appeared in our last number, would be of immense value in such a study. They are churches built by Christian architects, in days when Christian architecture was a living thing, for the use of a climate far more sultry than that to which they had been themselves accustomed. But it is not our intention at present to dilate on this subject, which has already been handled in the third part of our Transactions.

The Cambridge Camden Society's church having been given up, another gentleman (Mr. Wild) was called in to furnish the design, of which the south elevation and the ground-plan are given in the *Builder*, for September 5, of this year. We shall not, we trust, be suspected of any secondary motives in the opinions which we may pass upon this work. The general plan of this church consists of a vestibule, flanked by the vestry and a side porch,—a most objectionable arrangement, being both ugly in itself and misplacing at once the font and the sacristy;—a nave, 76 feet by 30 feet, and an apse 23 feet deep; with a detached tower to the south-east. Therefore the chancel, though not satisfactory in point of dimensions, has yet not been overlooked. The style adopted is a modification of Moresque, retaining the pointed arch; which, it is well known, the followers of the false prophet originated for themselves, though without having, in so doing, really approximated to the spirit of the architecture of the Western Church. This adoption of style is the point to which we are desirous of calling especial attention, as a matter of far graver moment than might at first sight appear, or than its advisers have probably ever contemplated. We do not now intend treating the question as one of mere æsthetics, and of handling it on the grounds of the superiority of Christian architecture over any other style in respect of mere beauty of form, but on the far deeper ground of the symbolical import of such a choice at such a spot by our Communion. Before however proceeding to this part of our subject we must remark how unfortunate the attempt before us to develope extempore a new idea of a Christian church has in practice turned out. It has simply resulted in the production of a nondescript building of no general symmetry of mass, and overladen with ungraceful and incongruous detail; out of which we must single for reprehension the heavy cornice, with its fantastical parapet, and the large panels intended to produce the general external effect of windows, and also the campanile, of which we disapprove both the position and the design. What the ritual arrangements are to be we are unaware. The Catholic Church soon made for herself, and always retained till the revival of Pagan architecture, her own appropriate style of architecture, ever deepening and widening, and making itself more distinct from that

of the nations round; the Romanesque and more perfect Pointed in the West, the rude Byzantine within the obedience of Constantinople. We of the Western Church feel a strong impression of the vast superiority of our own Pointed: we feel the confident hope that in later, purer, more united days of the Universal Fold, the victory will be found with us; that East and West will both accept the Pointed form as the most perfect symbol of the common Faith of both, the truest type of the Christian Temple. We feel within us a witness which we cannot mistake, that in the architecture of the Western Church is comprised what that of the Eastern has no pretension to,—the vertical principle, which marks it to be pre-eminently and sovereignly the appropriate architecture of the Christian Church. And we know by experience, how versatile, how plastic it is, how readily it adopts and accommodates all things both in nature and art which it perceives will suit its end, and magnify its office of being the mirror of the Christian Church, and of the world as held in vassalage by the Church. Still we cannot but deeply respect the ancient tradition of the Eastern Church, we cannot but own that Christianity inspired the architects of her places of worship, and that the ancient temples of the Catholic Faith in the East demand a respect at our hands analogous to and fully as great as that which we are inclined to render to those rude places of worship reared by our Saxon ancestors, whose remains are so eagerly sought after and so much prized by zealous ecclesiologists.

Clearly then, what we should think the duty of an architect building a church in Alexandria for the use of our portion of Western Christendom would be, to accommodate the architecture of the Western Church to the local and natural exigencies of an Egyptian site, with due regard however to all the proprieties of Catholic worship.

Supposing however that the architect should not feel himself competent to originate a fresh design, we should have no objection to his copying, literally, any specimen of Pointed architecture which he may find in a warm climate and may consider most convenient for his purpose. Even were it not of the best age of Pointed, we should not under such circumstances be inclined to be very critical, considering the difficulties under which he was labouring. We can hardly at the present moment suggest any much better course than that he should take as his model the ruined church at Emmaus, of which we have given a representation in our last number. Of course a certain liberty of detail must be allowed.

But supposing our architect ignorant (a not at all impossible or unpardonable thing) of the existence of this and similar specimens, there was still a course open to him,—a very unsatisfactory one indeed in many respects, and one against which we should have felt ourselves bound to protest,—which would be to adopt the Byzantine architecture of the Eastern Church. Such an adoption, however much we might feel it our duty to expostulate against it, would certainly contain some concomitant advantages. It would be a strong evidence of fellow-feeling in religion, an outward symbol of our mutual participation in the One Faith of the One Church, which it is our duty to make clear to the Oriental Church on grounds of charity no less than of expediency,

considering the very imperfect knowledge which they possess of the religious condition of Western Europe, and the consequent disadvantage we labour under of our supposed participation in the condemnation of Protestantism by the Synod of Bethlehem. We shall not be suspected, we trust, of any love for Byzantine architecture owing to any beauty of form which it may possess. On the contrary we have no hesitation in pronouncing it to be in our opinion far from beautiful, and it would also in all probability be somewhat difficult to adapt to the uses of the English portion of the Western Church. Still however a building erected in that style would throughout the East proclaim its use. Men would say, "That is a church," just as they would when they beheld a new Romanesque church in England, which of course, unsatisfactory as it is, is far better than a new Roman, Turkish, or Hindostanee church would be. In what we have just said we do not mean to put Byzantine on a level with Romanesque, which occupies only the second place, because Pointed architecture having been discovered holds indisputably the highest seat; all we mean is, that for us to build a fresh Byzantine church in the East would be a parallel proceeding to building a new Romanesque church in the West.

One more alternative however remained behind, which we are sorry to say the architect was induced to adopt: the invention, that is, of a new style of his own, which should adopt its details from the Arab architecture of Egypt;—an architecture all whose associations were connected with the subversion of Christianity in that land.

We know that the Christian Church in Egypt is, to speak generally, in a state of servitude and depression; a dominant false religion reigns paramount. What then are we to think of the taste of a Christian architect, who, overlooking both Eastern and Western Christendom, chooses the style of this false religion wherein to rear the first English church that Egypt has seen, "seeking" (as the *Builder* naively words it) "to conciliate the opinion of the Arab inhabitants, and to meet the comprehension of the native artificers." The whole thing really does appear incredible. With what eyes can the proud and supercilious Mohammedan look upon us thus pilfering our churches from that religion of theirs which we profess to call a blasphemous cheat; with what eyes the venerable Eastern Church, proud of her unchanged traditions; with what eyes the Western Church, in whose glorious heritage of Pointed Architecture we partake? Thus the English Church will, we fear, be made contemptible to all the various tribes of a mixed nation, catholic, infidel, and heretic, through a mistaken spirit of eclecticism. Had the church been in ancient Egyptian, it would have been simply ridiculous, for the Egyptian idolatry is dead; so it would had it been Chinese, or had it been a Saracenic church in England: but for a powerful nation, one called upon by every high feeling of duty, and fully able, to stretch out a helping hand to the Christian Church wherever persecuted, to build a Christian church in a land where a false religion is predominant, and Christianity trampled down, in the style of that false religion, for the sake of flattering the followers of that religion, is more than a solecism of taste, it is a gratuitous, though we fully believe an unintentional, bruise to our religious feelings. The cathedrals

of Cordova and Algiers are of Saracenic architecture indeed, but they are so because they were once mosques, and in the thirteenth and in the nineteenth centuries were won by the sword of the Christian from the false service of the Impostor to the Catholic worship, as the Giralda at Seville was made to serve as the belfry of the magnificent Pointed Cathedral reared in that city.* The English church of S. Mark at Alexandria is Saracenic, because a rashly original architect thinks the Holy Evangelist most truly honoured by building his church in a style which in its details recalls to the temples of that great scourge of Christianity which has in latter ages been revealed in those regions of the world. Two excuses might be made indeed for the style of this church. The first is deference to the prejudices of the Pacha, who gave the site, and expressed a wish that the building might be handsome: but this we can hardly admit. No doubt courtesy and policy forbade our flying in his face, but we doubt Mehemet Ali knowing or caring for architectural detail. The other is that it might be deemed the prelude of the future triumph of Christianity. It might be said that the erection of a new and stately Christian church in a Mohammedan city was so striking an event, that it ought to be commemorated in an especial manner, and that the most appropriate manner was the leading as it were into captivity of the architecture of its already humbled and soon to be vanquished foe. We trust that the Christian Church in Egypt will in her good time spoil the enemy; but the time is not yet come: as yet she must wear her own well-known peculiar garb in things external as well as internal. She must show herself to be the Queen in the vesture of gold wrought about with divers colours, before she can expect that the Kings of Arabia and Saba will bring their gifts to Her LORD.

THE CHURCH OF S. MARY AND S. NICOLAS, WILTON.

WE gave a short account, partly by anticipation, of the new church of S. Mary and S. Nicolas, Wilton, in our second volume. This was however several years ago, and in the mean while the church has been completed, and Ecclesiology has been prodigiously developed. Our readers will therefore, we are sure, not object to having a detailed account of so important a structure laid before them. We might treat our subject in various ways. The most obvious, would have been to make use of it towards our enduring warfare against eclecticism. Another would have been to assume it as a *fait accompli*, and then to make the best of it; to see, in fact, what the merits and the demerits of Italian Romanesque are, how far it is Christian, and how far not. This would be a very wide field of inquiry, and one which we will refrain from handling directly, having indeed more than once entertained

* M. Didron in a former number of the "Annales Archéologiques," denounces some tasteless changes which the ignorant presumption of a French architect was going to inflict upon the cathedral of Algiers. We trust they have been prevented.

the subject, and continuing fixed in our opinion, that Romanesque architecture is a form, but an imperfect one, of Christian architecture. We shall therefore assume this position, and endeavour to illustrate and confirm it from Wilton church. The third method of treating our subject, is to examine the various portions of the church separately,—the exterior, the interior, the stone work, the polychrome, the painted glass, the ritual arrangements. We shall find this investigation profitable in so sumptuous and elaborate a construction, and shall therefore enter into it with a minuteness which we should eschew in the case of most new churches.

The general ground-plan of Wilton church is that of a triapsidal basilic without transepts. The church stands west and east, not east and west, to suit the street. We need hardly state how much we dissent from so unnecessary a violation of old English ecclesiastical tradition, on such insufficient grounds. This lack of orientation will compel us to use the words "left" for the *apparent* north (real south,) and "right" for the *apparent* south side. (Placing our readers in the nave looking up the church.) The campanile stands detached on the left side, being connected with the church by a small open cloister serving as a porch. The sacristy, which is also on the left side, imitates a porch. We cannot approve of the triapsidal form, (even if we waive the general question of apses *versus* flat-ends,) for a church of the English communion: it is so strangely unreal. In a church of the Roman communion, each apse has its meaning and its use, for each contains an altar. Similarly in a Greek church, one of the side apses is used for the sacristy, and the other as the credence. In a church of the English rite however there is no natural use for the side apses. If they are made useful, it can only be by straining the means to the end, by forcing ecclesiastical convenience to bend to our own preconceived notions of beauty of mere form. We shall, when we describe the interior of Wilton, show to what incongruous purpose they are put in the case before us. The entrance front is a really rich and Christian composition, and proclaims its character as a temple of Catholic worship. There are three portals, opening to the nave and the aisles. The central one is extremely rich and deeply moulded, of three orders, besides a very prominent hood supported by twisted columns resting on lions, an usual and beautiful piece of symbolism in Italian Romanesque. Among the mouldings are observed the tooth ornament. Above is an arcade of nine narrow windows set close together. Above that again is a rose set in a square frame with the Evangelistic symbols placed on the angles; this arrangement rests on ample Italian authority (*vide* Mr. Hope's History of Architecture, and Mr. Gally Knight's Ecclesiastical Architecture of Italy). Over this window stands the figure of an angel in semi-relief. The side doors are of three orders, with the billet-moulding introduced. We cannot say so much in praise of the altar end. By some extraordinary caprice, the architect, misled by examples of cinque-cento date, instead of terminating this end in a gable, has carried the horizontal cornice round, and hipped the roof to suit this arrangement, by which means the cross, which is of metal gilt and of considerable dimensions, is thrown back. This strange

expedient gives a completely modern and unecclesiastical appearance to this end of the church ; besides, the angles made by the side and end walls are awkwardly cut off by a sort of gigantic chamfer, suited only to a church possessed of a polygonal apse. The contrary practice to that of Mr. Wyatt may be observed in ancient examples. That of carrying up the western (never the eastern) wall high enough to cover the pediment entirely, and so to make the end finish square, was however only done for the sake of introducing mosaics ; and so far from furnishing a justification of the present design, may be considered as its strongest condemnation. This method of treatment was incorporated (we think mistakenly) into Pointed Architecture, as in the cases of Sarum and Salisbury cathedrals. Our readers will recollect a marginal note on the subject in the article on the Académie and M. Viollet Leduc, in our number for September. The clerestory, which is of two lights with circles in the head, gives a church-like aspect to the side elevations. We were sorry to observe reality sacrificed to the supposed requirements of uniformity in the treatment of this feature. Internally the chancel is vaulted, and does not possess a clerestory. Externally however the windows are continued in blank ; such expedients may be allowable in modern Italian architecture, but they are as foreign to the spirit of Romanesque as they are to that of Pointed architecture. The aisle lights are single. The short open gallery already mentioned as connecting the campanile with the church, is supported by small pillars, coupled east and west, of most rich and elaborate design.

We have already mentioned the three portals of the entrance front. They do not immediately open into the nave, but the central one leads into a groined apartment, the side ones into mere lobbies. The reason of this is, that there is a gallery filling the extreme bay of the nave. We greatly regret this, as much marring the fine effect of the interior. Surely in such a church some other expedient might have been devised for the accommodation of the school children. The attempt to make the gallery an ornamental feature, only renders its incongruity more apparent. It forms an Elizabethan excrescence in a basilic. The general effect of the interior is decidedly Christian ; its great elevation is very striking. This is made more apparent by a quasi-triforium, consisting of an arcade of eight little arches pierced in each bay, being inserted between the arcade and the clerestory. There are seven bays to the nave, besides a narrow one adjoining the triumphal arch. The capitals of the pillars, which are circular, are very elaborately carved, the design varying in each. They have square abaci, and their general effect is that of the Corinthian order. The arch-mouldings appear to us to be thoroughly Pointed in their conception. Within the arch, the *chorus* is separated from its aisles by one large bay placed between two small ones : this part of the church is groined. Beyond this is the apse, in the chord of which the altar is placed. The seats for the clergy are ranged round the apse according to Basilican use. We are not desirous of entering into the general and very puzzling question of sacra-rium arrangement, but with respect to the particular case before us, we do not at all object to the revival of the primitive discipline. The

three steps leading up to the apse are of rich Sienna marble, and were a special gift to the church.

We now come to one of the most interesting questions to which Wilton church gives rise, that, namely, of the accommodation of Basilican forms to the English ritual. We have already described the sacarium, for such the apse must be considered. The groined compartment, surrounded with its massive, though low cancelli of ilex oak, (a beautiful material,) and rising on steps, may fairly be assumed to be the chancel, or chorus cantorum. Clearly therefore, according to all rule of church-arrangement, this space ought to be devoted to the performance of the Divine office. It is however left entirely unoccupied, while the prayers are read from a side desk at the foot of the chancel steps, on the right hand, large enough for one priest. We are particularly disappointed at this arrangement. So sumptuous and large a church required a provision for more than one priest, even although there were but one at present permanently attached to it. This is of course our least objection. Even were there only to be but this desk provided, as suited to the actual condition of the church, (and however much we might regret it, we could not blame such a reason on the score of unreality,) it might at least have been placed within the chancel. But why such fear of over accommodation? Will there never be more than one priest officiating at Wilton? There are at least the singers, who of old were admitted within the chorus cantorum, whence its name. At Wilton these are placed in the left chancel-aisle, without the cancelli, but as far distant from the congregation as if they were within it. The result of all this is that the cancelli are reduced to the functions of an altar-rail, though they must be esteemed to surround the chancel, and not the sacarium merely. This is less obvious in such a church as the one before us, than it would be in one which adopted the mediæval sacarium arrangement of Northern Europe, and we have therefore insisted upon it the more strongly. In the latter case, the altar stands in the furthest portion of the sacarium, while the sedilia are placed nearer the congregation. In a basilic on the contrary, the throni of the apse are behind the altar, which is consequently pushed considerably forward. But the reality of the distinction of chorus and sacarium is not the less in one case than in the other. Indeed in the more genuine basilics, San Clemente for instance, the distinction is more prominently marked than in a Northern Pointed cathedral. The floor of the chancel is tessellated. In the left chancel-aisle the organ stands. This is under the circumstances a judicious position. Between it and the cancelli the singers are ranged. In the apse stands an ancient alms-chest, brought from Italy. The other chancel-aisle and apse are filled with family monuments of the Pembroke family, brought from the old church at Wilton. We should have rather wished that this, which is still standing, had been retained as a mortuary chapel. The pulpit stands at the left angle of the triumphal arch, and is approached by stairs from the chancel. It is richly decorated with mosaic, and is of such large dimensions as to be rather an ambo than a pulpit. We do not in a basilic object to this, only we wish that it might be devoted to the

uses of an ambo. The lessons are read from a wooden eagle gilt, of modern workmanship. The artist who executed this has unfortunately shown himself totally unacquainted with the spirit of ecclesiastical art; for instead of producing a bird, which, erect and without an effort, and gazing upwards, should support the older Covenant, and the everlasting Gospel, he has represented one struggling under the exertion, with head depressed and contorted neck, and totally devoid of dignity. We trust that a nobler eagle may be found to replace this attempt. Such a church as Wilton ought not to possess one of meaner material than brass. We have criticised the position of the prayer-desk: we must however do justice to its execution. It contains a very elaborately carved group, of comparatively modern date. Still however there is an incongruity between this and the general spirit of the church. If Pointed forms were not to have been admitted, and a prayer-desk for one priest were commanded, the architect should have boldly innovated, and produced one either of marble or of metal. As it is, the existing one is palpably composed of materials not originally intended for the purpose. Wilton church suffers from this unfortunate spirit of adaptation in another more important feature, that of the painted glass, which fills the seven windows of the central, and the five of each of the two side apses. This is a collection of glass of all ages, varying from the very earliest, to that of extremely modern days. The whole effect is very incongruous, and though Messrs. Ward and Nixon have shown great ingenuity in the manner in which they have combined it, we must yet pronounce it a failure. No treatment can overcome the differences of centuries. In so noble and so sumptuous a church as Wilton, it is a great pity to find a complete failure in such an essential feature as the painted glass; and we should be most anxious to see it remedied, by the removal of at least the later specimens, and the substitution of glass of a more venerable character. It would be well worth the while of the munificent founder of the church to do so, and not to let one slight saving greatly mar the other costly fittings of the pile. Two of the aisle-windows contain painted glass: the western rose also has modern glass inserted. With these exceptions the windows are filled with plain glass.

The apses, chancel, and its aisles (including the organ), have been richly polychromatized by Mr. Willement. The painting is chiefly in diaper patterns. This was however, we understand, from peculiar reasons unavoidable, and we think that Mr. Willement has done himself great credit. The soffit of the arch of the apse is decorated with the zodiacal signs, and the groined roof of the chancel bears a cross with the evangelistic symbols. The painted glass of course contributes its share to the polychrome effect of the whole. The contrast between the chancel with its rich colouring and subdued light, and the almost colourless nave with its plain glass, is very harsh, and should be corrected, if merely temporarily. The introduction of flowered quarry glass, which fits windows of every age, and the painting of some prominent architectural features, such as the capitals, would be sufficient to remedy the incongruity, and yet leave ample room for future deliberation as to more complete and permanent decoration. In its

present condition the nave is almost a detriment to the chancel, for the change of light is so sudden as to be at first nearly blinding.

The selection of the texts painted in various parts of the church is very appropriate.

The seats in the nave are all of oak, open, and facing altar-wise. The marble font, which was brought from Italy, is in the central alley, opposite the porch. We were sorry to see that the nave was lighted by chandeliers of a modern form. Why not substitute *coronæ lucis* for them? There should also be a large corona depending from the chancel-roof.

We trust that our readers have accompanied us with some profit through a rather long description of a very magnificent religious edifice. If we have appeared over severe and particular in our remarks, it is because we are sensible of the general dazzling effect of Wilton church, because we feel the importance of this structure in an ecclesiological view. We only wish that many more churches were being built in our land with an equally lavish expenditure of care and expense, and equal desire to make THE HOUSE OF THE LORD worthy of its awful destination.

BRASSES AND BRASS RUBBERS.

A List of the Monumental Brasses remaining in England. London: Rivingtons; Cambridge: Green. [By C. R. MANNING, Esq.]

THE appearance of Mr. Manning's book gives us an opportunity, which we have for some time desired, of saying something on the general subject of brass rubbing. Indeed, it is almost necessary for us to do so, lest what is in truth but an offshoot or excrescence of the Ecclesiological movement, should be considered a part of that movement: and so, though innocent and even useful in itself, become noxious through the mistake of others.

Mr. Manning's volume is the fruit of brass-rubbing and collecting turned to a useful account. All such statistical details are of value in many ways: and the present list will materially help such as may wish to study monumental brasses with the practical end of reviving this kind of memorials, or with the intention of investigating the change of civil or military dress, or any like point of antiquarian interest, not to mention the more sacred one of ecclesiastical vestments. The value of monumental brasses for the history of costume, to mention only one point, is very great. Again the inscriptions are often of much worth: and the dates they contain, and the facts, connected with family history, they supply, would alone justify an antiquary in collecting and preserving them. Once more, the existence of such a list as this, may serve as a great check on the future robbery or destruction of these sepulchral memorials of our ancestors. These hints describe one point of view in which brass-collecting is not only allowable but highly useful and praiseworthy. Mr. Manning's labours have been in this direc-

tion. Another point of view in which brass-collecting is excusable, is that in which the work of the Cambridge Camden Society may be regarded. This work was designed to interest and instruct people in the true theory of sepulchral memorials; to set an example of treating such things reverently as the monuments of the departed faithful, and even to recover the history (so far as might be,) of the deceased worthies commemorated. This was the religious exhibition of brass-rubbing. The series of the Messrs. Waller is also deserving of much commendation: although it only treats the subject in an æsthetical and historical way. We say all this because we wish to draw a marked line between brass-rubbing for any of these ends, and that kind which is a mere hobby, and which we feel it to be our duty to condemn. All these classes of brass-rubbers have perhaps some little to answer for, in having encouraged others to rub brasses without any useful or serious end: and whereinsoever they have been guilty of irreverence in prosecuting their own researches, they have much to answer for, both for the fact and the example. And now, having thus exempted all who deserve exemption from our censure, we shall proceed to explain our objections to purposeless indiscriminate brass-collecting.

Ten years ago the method of copying brasses was unknown, or forgotten. One or two practised antiquarians might be acquainted with it: but still, it was hardly possible to "take" a brass without eliciting such expressions of surprise from clerk, sexton, and bystanders, as manifestly to show that the art of brass rubbing was quite a novelty to them. We remember that this was the case in a church so well known as S. John's, Croydon, no longer ago than 1838. Now, the difficulty is to find the simplest village-church which possesses a brass, where either the smears on the floor do not give token of ill-managed heel-ball,—or the clerk civilly inquires if you are furnished with paper,—or the sexton exhibits his own rubbing, and requests you to buy it,—or (in some cases), forbids you by making your own copy to infringe on his monopoly. Nay, a class of men are arising who obtain a livelihood by circuitizing the country, and making copies of its most famous brasses, and then exposing them for sale.

Now, we will not deny that there is something extremely fascinating in taking brasses. We have followed the practice, in France and Spain and Portugal, in Germany and the Netherlands, as well as in England, and, undoubtedly, more interest attaches itself to the pursuit than the uninitiated can possibly imagine. Nor, again, is it without its utility. The brasses of ecclesiastics, as supplying patterns for vestments, are very valuable. Yet at the same time, allowing all the pleasure and all the profit to the pursuit, that we can, we still feel that, in the hands of many of our brass-rubbers, more particularly of the younger members of the class, the thing is a mere hobby. Our readers must often have noticed, if they happen to live near to a provincial town, that each game has, in time, its fashion. One month the air is full of kites, of every conceivable and every inconceivable shape: the next, you are in danger of stumbling over hundreds of tops: the next, the blind alleys and unfrequented lanes are full of very youthful cricketers. And so at the present moment, many hands which would

be better employed in holding the cricket bat, are much more conversant with the heel-ball. The mania will, doubtless, pass;—in the meantime, it does harm.

The whole science of Ecclesiology is by many persons regarded as a hobby. They look on it as a kind of child's play: as only a game for grown up children. That we have principles as real as those of the Church itself which they symbolize, is an idea which is utter scorn to many well meaning people. Such persons naturally regard brass-rubbing as an essential branch of Ecclesiology. "Oh, there is nothing worth seeing in such a church—there are no brasses at all":—often have we been provoked by such expressions from those who were by no means averse from antiquarian pursuits.

This, then, is our first objection to a vague encouragement of the pursuit: that it burdens Ecclesiology with the hobbyism of an amusing trifle, taken up, not as such, but as a matter of grave importance: and that it leads ignorant persons to regard those as well skilled in the principles of the science, whose only claim to proficiency in it is, that they have been inside a good number of churches without looking at them. But we confess, that to see the monuments of the departed always disturbed and always dirty, has anything but a reverential effect. We do think that the promiscuous rubbing of brasses by persons who really make no good use of their copies, ought to be put a stop to forthwith; and we believe that the excess of the evil will bring about its own remedy.

Again,—the system of selling copies of brasses is one to which we strenuously object. Nothing can be of worse effect in the mind of the officials of a church than the repeated visits of a man who trades in the copies which he takes of the effigies. He cares not a whit for the church as the House of God: he cares not a whit even for the antiquarian interest which attaches itself to the tombs of the Departed Faithful: but he sees in them the means of gain, and, like a hireling, he plies his craft accordingly.

We now return to Mr. Manning's book; not without feeling it almost due to him to apologize for having connected our animadversions on this silly and noxious hobby, with the notice of his valuable addition to archæological literature. We have never undervalued the assistance which true antiquarianism may furnish to Ecclesiology: and therefore, while denying the right of the volume before us to the title of a strictly Ecclesiological work, we gladly welcome it as an antiquarian contribution of great research, great labour, and (on the whole) sufficient fidelity.

Necessarily imperfect of course it is: having perhaps not half the brasses which really exist. But Mr. Manning very sensibly observes in his preface, "It is from a conviction that a perfect list will never be had, unless an imperfect one be first put forth, that the writer has been induced to publish the following pages in their present state: and, accordingly, he trusts that all who are able to assist in the undertaking, will furnish him with any corrections or additions it may be in their power to supply."

The number of brasses mentioned is about two thousand. The

arrangement is by counties, and alphabetical. Each page contains four columns: 1. The place. 2. The name and description. 3. The date, known or conjectural. 4. Where, if anywhere, engraved.

We have no reason, then, to blame Mr. Manning for omissions, with which we could fill many pages. We may wonder, indeed, that in churches within the sphere of any Cambridge man's personal visitation, as SS. Peter and Paul, Steeple Morden, and All Saints, Sandon, he should have omitted any brasses; but these are defects which will be easily remedied in a future edition. But we could wish at the same time, a somewhat more minute classification of the merit of the brass. "Good," and "very fine," are the *rari nantes in gurgite vasto*: and sometimes, "curious inscription." But of the most curious features, hardly ever a word is said. Thus, it should surely have been remarked, that Abbat de la Mare, and the North Mimms and the Wensley Priests, have the Wafer in their mouths. Again, it is a great omission not to notice that the North Mimms Priest is mutilated by the loss of the stem on which the effigy was originally supported; the brass being of such great value. And, of course, other mistakes must be expected, and do exist. Robert Bolton, the celebrated Puritan at S. Andrew, Broughton, in Northamptonshire, is not commemorated by a brass, (p. 61,) but by a mural stone effigy. In Wimborne Minster, there seems no reason for believing the figure of S. Etheldred to be so early as 1450,—the legend being 16— (p. 21). Crawley (p. 80) is not in Surrey, but in Sussex. Nor do we learn much from "Wighill—a fine brass" (p. 92). It had been well to state that the Priest at S. Mary, Horsham is the only example of a crossed stole yet discovered: that Lady Joan Cobham, at S. Mary, Cobham, is the earliest instance of a canopied brass, and so on. Remarks like these would tenfold increase the value of the work.

One or two remarks we will take the liberty of quoting.

Hereford Cathedral: "Several brasses formerly in the Cathedral are nailed against the wall of Messrs. Nichols' Printing Office, Parliament Street, Westminster." These brasses were sold out of the cathedral by the Chapter in the last century!

S. Mary, Cray, Kent, has, it appears, a brass in shroud, to Philadelphia Greenwood, 1747, and a brass to Benjamin Greenwood, her husband, 1778. This should seem to be a little known instance of a very late effigy: that to Jeremiah Markland in S. Martin, Dorking, of about the same time, being generally quoted as unique.

In conclusion, we hope to see very soon a second edition of this work, amended in the way we have pointed out; and improved by additional classifications of the more remarkable varieties of sepulchral brasses.

CHURCH-GRATES, AND THE WARMING OF CHURCHES.

It would be curious and interesting to ascertain the exact time when our churches began to be warmed. We do not remember to have seen any church-warming arrangements of any antiquity. Probably the

fashion began with those exalted pews furnished with separate fire-places, which came in after the Revolution. If the great people enjoyed their particular fire-place, why should not the commonalty of the parish indulge in a public stove? This was only reasonable: and so stoves came in for the common benefit of those who, whether from jealousy or from the pain of cold, envied the selfish warmth of the squire's drawing-room-pue.

Ecclesiologists are familiar with the consequences of the introduction of stoves. At first they came in boldly and undisguisedly in all their ugliness; and no detail of church-ornament was too beautiful to be destroyed, if it came in the way of the stove or its pipes. Now, in the general improved feeling about the decency of churches, the warming-apparatus is made, or is meant to be made, ornamental, or else is concealed. But no stove that we ever saw is ornamental, even without a chimney: and every one complains of the partial distribution of heat from stoves, and of their injurious deterioration of the air. Less objectionable in these respects are hot-air, or hot-water pipes: but still these plans for warming are scarcely more satisfactory. Not to mention such absurdities, or worse, as an altar composed of metal, which becomes too hot to be touched, from the pipes concealed within it; or a sacrarium floor so heated, that none can stand on it without perpetually shifting their feet; or a pipe carried under the seat of stone sedilia: the process of warming by these means is cumbersome, expensive, and inconvenient. It can scarcely be applied to an old church, and, when applied, as in the Temple church, it displeases by the gratings in the floor necessary to admit the warmth.

At the beginning of the Ecclesiological movement, all warming of churches was discouraged; and perhaps it was well that it was so. At any rate people's eyes were opened to the ugliness of stoves and pipes; these, if not abolished, were made less offensive; and at least the stoves, instead of being allowed to deform the church the whole year through, were taken down in the summer. Now however there is not so much reason to fear that windows and mouldings and roofs will be sacrificed to iron chimneys: and we can afford to admit, that artificial warming is at the present day both allowable and desirable.

The question arises then, 'How can churches best be warmed?' And here we are free to admit that there may possibly be some plans already in use—or, which we think much more likely, some may be sooner or later discovered—which can both warm and ventilate, not only large public buildings generally, but churches in particular, without the sacrifice in any respect of ecclesiastical proprieties or requirements. At present we know of none quite satisfactory. We desire to be free to accept any that may be proved to be good: but we earnestly deprecate making experiments with churches, while so many other public buildings, equally requiring ventilation and warming, may be first, and without any objection on the score of reverence, selected for trial. In the meanwhile the Cambridge Camden Society published in their *Instrumenta Ecclesiastica*, (Part v. plate 30,) a design for a church-grate, intended to burn coke openly in churches without any chimney whatever. It was known that plumbers were accustomed to dry

houses with open braziers, or fire-baskets, without losing any of the heat gained, and without any annoying or injurious effects. It was an obvious expedient then to provide grates on this principle for use in churches: and their design is simply a beautiful and church-like form of such an open brazier. This grate was immediately manufactured by Mr. Potter,* of 44, South Molton Street, London, and has been widely sold, and found very successful. It is our firm persuasion that these grates will always be successful, if properly managed: but as sextons and sacristans are often provokingly stupid, and as indeed accurate directions for use have never been given, we have thought it well to give some practical recommendations, which can scarcely fail to be advantageous, particularly when the cold season is again commencing.

The church-grate consists of a light, circular, open fire-basket, raised on legs, and portable by means of an iron bar which can be run through some rings with which the upper part is provided. An open iron fender, of considerably larger diameter, is furnished for the grate to stand in. Both are easily portable, and may be placed in any open part of the church: and we should recommend the grate to be occasionally moved to different places.

The fender being placed where it is thought best in the church, the grate must be carried, in order to be lighted, into some out-building,—(the tower may occasionally be used for this purpose, or the porch,)—or, weather permitting, the open air. The fire must be kindled in the first instance with wood and some coals or cinders, and must be gradually supplied with coke. *At first* therefore, there must necessarily be some little smoke and vapour: and hence the grate must not be lighted in the church itself. When it is filled with coke, all properly heated, it must be carried into the church and placed on its fender. It will burn for several hours without a fresh supply, and throws out a prodigious heat. It is necessary to carry out the stove again, if it is wished to replenish it with fuel. Now, really these directions are not very troublesome to comply with, if the sexton be moderately attentive and trustworthy. It is best, of course, to begin to light the stove several hours before it is wanted in the church: and indeed the grate ought to have thrown out its fiercest heat before the service begins. For example, suppose a Sunday Morning Service to begin at half-past ten; the grate ought to be fully lighted, and in the church, by half-past nine at the latest:—and, evensong commencing at three, the grate may be replenished and brought into church again immediately after the morning service. We earnestly recommend the trial of these grates, and advise the clergy themselves to superintend, if necessary, the first experiments. No such matter is below their notice. Of course it is not possible to say whether one grate, or how many, will be necessary for a church. This, and the best place for the grate, can be learnt by experience. We confidently believe that these grates judiciously used, will warm and dry the dampest churches most satisfactorily, without the loss of any heat that is generated, and without noxious smell or vapour.

* It is made in three sizes, of twelve, fifteen, and eighteen inches diameter respectively, with fenders to correspond.

It remains to say a word of the fuel to be used ; viz. coke. Coke can always be got where there is a railroad, at about twenty-eight shillings a ton. But railway coke, from not being enough burnt, is not the best for church-grates, as it is not free from smoke when burning. Coke can also be got from gas-works, at about a guinea a ton ; but this is not of a very good quality. The best coke can be made at any smith's forge. Indeed smiths often make coke for their own purposes. The way is to pack a quantity of coal on the forge, and to burn it thoroughly ; then to quench it, and break it up. Coke so made is the best, and ought to cost on an average about a guinea a ton. It may be useful to add, that siftings will do to make coke, as well as large coal. A ton of coals makes more than a ton of coke in bulk ; but of course there is a loss of value in the process. We hope these few remarks will be acceptable and useful.

REVIEW.

Architectural Notices of the Churches of the Archdeaconry of Northampton. No. III. Hargrave (continued). Stanwick. Rounds.

THIS number is we think equal to its predecessors, and does much credit to its compilers. We really lament that the letter-press is deformed by the use of the absurd terms, "Early-English," "Decorated," &c. : particularly as Mr. Poole has adopted the improved nomenclature of Professor Willis for details ; such as earth-tables, ledgement-tables, rear-arch, &c. S. Laurence, Stanwick, which is illustrated by a general view from the south, and by five woodcuts of details, is remarkable for an octagonal tower and spire of great beauty, in the First-Pointed style. This composition is highly ingenious and interesting : particularly in the junction of the stair-turret with the north-west angle of the octagon. We wonder whether the pseudo-battlements which mark the root of the spire are original. The rest of the church is sadly modernized, and spoilt by lowering of the roof, and by Third-Pointed battlements. The arches of the arcades, though early First-Pointed, are four-centered ! There is a very beautiful but mutilated Middle-Pointed font. The chancel has that singular feature a stone-stall, (First-Pointed)—north of the chancel-arch : a mark of the dependence of the church on the abbey of Peterborough. Mr. Poole properly reprobates a Doric singing-gallery, with a similar reredos and commandments, which were put up by Bishop Denison Cumberland, a former incumbent. But it was after all a well-meant and pious act, as we learn from an interesting extract from the Memoirs of Richard Cumberland, the dramatist, his son :—"The spire of Stanwick church is esteemed one of the most beautiful models in that style of architecture, in the kingdom ; my father added a very handsome clock ; and ornamented the chancel with a railing, screen, and entablature, upon three-quarter columns, with a singing gallery at the west end, and spared no expense to keep his church not only in that neatness and decorum which befits the house of prayer, but also in a perfect state

of good and permanent repair." The number also contains a plan, and a west view, of S. Peter, Raunds, the letter-press of which is scarcely so well executed as the others. The noble tower and spire of this church, of the thirteenth century, having been struck by lightning, in 1836, has been excellently rebuilt at a cost of about £1700. It is a very singular design, and would be certainly condemned, if the work of a modern architect. The stage below the belfry-floor has a two-light window in the middle of a sort of huge W, which is in reality a set-off, marking the lessening of the thickness of the wall, but in this Vandyke form instead of being horizontal. This eccentric string-course divides four quatrefoils, and the wall is also decorated with sunken panels. The arrangement is certainly worth examination. A work on the Northamptonshire spires would be very useful.

ECCLESIOLOGICAL NOTES.

S. Nicolas, Icklesham, Sussex.—This very fine church has a remarkable appearance externally from the huge high-pitched roof of the nave embracing the aisles; the chancel and its chantries, of greater width than the nave and aisles, having separate roofs. The tower is engaged at the end of the north aisle, east of the chancel-arch. Commencing westward, the nave is separated from the aisles by an arcade of three Romanesque arches (of horse-shoe form) of two orders resting on circular pillars, with a blank space towards the west. The side windows are obliterated, excepting that on the south there are traces of a single Romanesque light, and of a two-light square-headed Pointed one, which must have supplanted it. There was formerly an entrance to the north which is now destroyed. The chancel-arch, which is of First-Pointed, of two orders, rests on corbels. The tower is very noticeable. Though low it has an appearance of stateliness like that attributed to Saxon towers. It is of three stories, each of the upper ones of diminished size. The present entrance to the church is through it, advantage having been taken of the largest arch of an internal arcade of three on its west side. On its second story are small circular lights. It is now groined, and it opens to the aisle, chancel, and chantry, by three arches; that to the chantry being early Pointed. The north chantry is separated from the chancel by two very early First-Pointed arches, of two orders, resting on square piers with nook-shafts, and semicircular pilasters to the second order (supplied by corbels at the other extremity). The east window of this clerestory was once Middle-Pointed, apparently of three lights and reticulated. At the south side, a Romanesque piscina has been formed in the respond-wall adjoining the east end. This chantry was lit by three lancets now blocked on the north side, with extremely wide splays, and under them, extending the length of the north wall, is a beautiful early First-Pointed arcade of four arches, and a half arch to the west. Traces of colour still remain. The chancel projects a bay beyond the chantries: the east window was Middle-Pointed; its splay remains. There is a beautiful two-light Middle-Pointed window, (two ogee trefoiled lights with cinquefoiled circle in head,) on each side of the sacarium, now blocked up. On the south side is a rich Middle-Pointed piscina with fenestella. The lower part of the rood-screen remains blocked up by pueas. It must have been low. There is a semicircular recess cut in the lower wall to the east of the arch opening into the chancel. The south chantry is separated from the chancel by three Middle-Pointed arches, of two orders, on octagonal pillars. The east window

of this chantry has been modernized. On the south side are three windows, placed very high up, now blocked, of two lights, with circles in the head without foliations. (Is this want of foliation a local characteristic? We rather suspect it.) Beneath them is an arcade of six arches, of which the fifth and sixth to the east are respectively raised a step above the one next; so that these at least were sedilia;—adjoining the sixth is a rich piscina, blocked in later days by a high-tomb. If the remaining arches in this and the northern arcades were seats, they must, we think, have held cushions or stools, or else been devoted perhaps to the acolytes, as they are almost on a level with the ground, and the bases of the pillars prevent our supposing the floor raised. The chancel and chantries are on the nave level. At the west end of this chantry is a Romanesque door, blocked, and above it a small blocked circular window like those in the tower, now partially concealed by the aisle-roof. Some of the timbers of the roof are of good Middle-Pointed, composed of ties, and with octagonal banded king-posts. Icklesham is situated about two miles to the west of Winchelsea.

S. Laurence, Guestling, near Hastings, Sussex.—This little church is very interesting, as a rustic history of the mighty revolution by which Romanesque became Pointed. It consists of a western tower, nave with aisles, south porch, and chancel with two chantries, all with distinct roofs, except the north aisle of the nave, which has a lean-to. The first feature which strikes the visitor is the tower, and his first impression probably is that it is Saxon, when he sees the small double belfry-light divided by the equal circular shaft. It is however undoubtedly of Norman age. Three sides of the tower are nearly alike: above, a double belfry-window; below, two windows in different stories irregularly disposed. The west and north sides are also diversified by a broad shallow staircase excrescence (we cannot call it a turret, having three single lights on as many stories to the west. Formerly this tower was only accessible from the church, but in barbaric days a western door has been cut through the west wall. The whole is so covered with rough-cast that the external masonry must be matter of conjecture. A young ecclesiologist would at once pronounce such a tower to be Saxon, although the windows have not the external splay. But let him enter into the church, and look at the north arcade of the nave. Here he finds three arches, of irregular dimensions, of only one order, with narrow chamfers, resting on square piers, with a small quasi-abacus on their lateral faces, and looking eastward: a chancel-arch of the same description meets his eye. The whole work is as rude as possible. Therefore, these arches too might be esteemed Saxon. So they might be were they not unfortunately Pointed. This is literally the only difference between them and the tower. The west window of the north aisle, which is Romanesque, is the narrowest we think we ever noticed. The arch leading from the north aisle to the north chantry is of rich Romanesque of three orders, and encircled to the west by a zigzag string. It would be curious to settle the comparative chronology of this rich specimen of Romanesque, and those most rude Pointed arches just described. The two side windows in the north chantry are lancets, encircled with a pear-shaped moulding. A similar window at the west end of the chantry, to the north of the abutment of the nave-aisle, is walled up. The east window was formerly a triplet; the extreme nook-shafts still remain. There are double sedilia, of First-Pointed, a head being carved over the one to the east, the chancel projecting beyond the chantries. It is divided from the north chantry by an arcade of two Romanesque arches, of two orders, resting on a square pier and corbels, and corbels for responds. An arcade of two Middle-Pointed arches, of two orders, resting on an octagonal pier and two semicircular responds, separates it from the south chantry. The side windows of this chantry are two lancets

with enormous splays. The south arcade of the nave consists of two Middle-Pointed arches, of two orders, on an octagonal pillar and semicircular responds, with a blank space to the west. The aisle side-windows are two-light Third-Pointed. The roof is genuine and good, consisting of ties; one in the south chantry has a characteristic Middle-Pointed king-post. In the actual vestry (the eastern portion of the north aisle) is preserved the rich chest figured in the "Glossary of Architecture." There is the wreck of one poppy-headed seat in the nave. The pulpit and desk are placed centrally. The tower has been spoiled by a heavy modern slated capping.

Wimborne Minster, (S. Cuthberga,) Dorsetshire.—The bench-table is continued along the flat east end of the fine First-Pointed crypt of this Minster. This arrangement looks very like Basilican tradition. The altar could not certainly have stood quite against the east wall. There is in this east wall a piscina. The choir of this church is very interesting in a ritual point of view, from containing a rich and complete set of double stalls, with rood-screen, holy doors, returns and miserere-seats, put up in 1610, and consequently (like the rood-screen in the chapel of Sackville College) before the Laudian re-action in favour of Catholic arrangement. The whole effect of this otherwise very pleasing arrangement is marred by a high organ, which strangely overtops the thin and transparent rood-screen. We fear this screen is to be veiled or supplanted by a new one by Mr. Barry. We applaud the removing of the organ, not the tampering with so interesting a relic. The services in this Minster are a strange mixture of good and corrupt use. The daily service is read from the chancel, the laity being in the nave, but the reader turns westward. The lessons are however read from a sort of ambo in the nave, bearing the upper portion of an eagle. On week-days, at all events, no laics sit in the choir. The exterior of this Minster strangely unites the cathedral and parochial character. But for its two towers, the one central and Romanesque, the other at the west end of the Third-Pointed style, it would simply look like a not first-rate parish-church. As it is however it has an imposing air.

All Saints, Lullington, Somersetshire.—This little church presents an unusual ground-plan; it is however one which admits of a ready analysis, and is an interesting example of the growth of a mediæval church. We find a nave with a north door, and a south porch quite at the west end of the nave, a south transept adjoining it in about the usual position of the porch, a central tower forming the eastern division of the nave, and a chancel beyond. This singular arrangement is at once explained, when we learn that the nave and tower are of First-Pointed transitional, (hardly developed out of Romanesque); the transept of developed First-Pointed, and the chancel of Middle-Pointed. Clearly therefore, the architect who in the latter part of the twelfth century planned this church, full of old reminiscences, built his nave, his chancel, forming externally a tower, and his apsidal saccharium. Some benefaction or bequest in the next century produced the transept, and in the following one, there was a call for church-extension, and the apse was pulled down, a new chancel and saccharium built out with lychnoscope and priest's door, (still existing,) and the old one thrown into the nave; thus pushing, as it were, the transept westward. In the next age, a new east window was inserted. The details are extremely beautiful. The north door is especially magnificent, wonderfully so for so small a church. It is of two orders, square-headed, with a semi-circular tympanum included in a sort of semi-vesica, containing a niche in the head, which incloses a Majesty. The details are all very rich. The (original) chancel-arch is of three orders and very rich, the saccharium arch (afterwards the chancel-arch) of two orders. There is a fine Romanesque font. The lychnoscope is of two lights. The priest's door has

an ogeed-trefoiled head, under an ogee canopy. The north door is well worthy of publication. We should recommend the undertaking to the Bristol Architectural Society, which is, we believe, not unacquainted with its merits.

S. Mary, Ditcheat, Somersetshire.—A fine cross church with central tower. The chancel is Middle-Pointed, and was once possessed of a high-pitched roof; however in the next age the side walls were raised, and a quasi-clerestory inserted over the side lights; there are remains of good glass in the heads of the lower windows. The nave is of four bays, and has a rather fine roof, retaining traces of colour and gilding. The most remarkable feature about the church is its chancel arrangement. There is a perfect rood-screen of two bays on each side of the holy doors, which are perfect, and quasi-stalls, with desks returned, and running to the extreme east end, where they terminate against the wall, enclosing as it were in their arms the sacarium, which is confined by rails. The date of this woodwork is 1630, a date which is twice repeated on the western side of the screen, with the initials W. W. and T. H. respectively. The work is cinque-cento, but with an appreciation of Pointed forms, *e.g.* an exaggerated pierced vine-pattern fills the space below the crest. This instance of Catholic arrangement is very curious, and not less curious is it, that in the north-eastern bay of the nave, stands a rich cinque-cento gallery, of apparently the same date, and therefore one of the earliest in England. It is excessively curious to find thus standing side by side in the same church, and apparently the work of the same hand, so late a specimen of ancient Catholic and so early a one of modern Protestant arrangement.

Holy Trinity, Barrow-upon-Soar, Leicestershire.—A fine church of several dates, consisting of chancel, north and south transepts, nave and aisles, south porch, and western tower. The transepts are of great length, but as they only project from the aisles, and the tower is not central, there is little cruciform effect, and of course no internal lantern. The tower is low, rising but one stage above the roof; it is of an incipient geometrical character, the belfry windows consisting of two unfoliated lights, with a trefoiled circle in the head, the central mullion being a clustered shaft, which in the west face has a capital of foliage. Two are modern, and tolerably done, except that the circle is left unfoliated. There are buttresses to the lower stages, and a somewhat awkward buttress, which is however original, runs up the west end; the angular ones have been much disfigured by brick additions. The tower seems to have had a battlement and pinnacles, with the usual row of quatrefoils below, added at a later period. The nave and aisles are externally Third-Pointed, and have a very light and airy appearance, the clerestory being pierced with six windows. The porch is of the same date, embattled. The transepts are Middle-Pointed, with reticulated and intersecting windows, which latter are original and foliated. In the south front is a singular window of four lights, of the same date, which may have been despoiled of its cusps; within, this, as well as the corresponding one on the north side, have shafts, but not well developed. The chancel is much lower than the nave, not rising above the transepts; it is Third-Pointed, of very poor character, except the east window, which is of three lights and very fair design. The priest's door is a very flat ogee arch. Within, the long lofty nave has an excellent effect; the arcades are of four; the pillars seem of early character, but are somewhat rude; they are all round, except those at the entrance to the transepts, which are quatrefoil clusters, supporting the arches between the aisles and transepts. The roofs throughout are of low pitch, in the chancel very poor, but the rest are ancient, although in the aisles somewhat mutilated. Those however over the nave and transepts are exceedingly good; in the latter rising from pendants, in the former from corbels, supporting large figures holding shields: the tie-beam against the east wall retains traces of colour. The chancel-arch is

Third-Pointed, but near it are traces which seem almost to be remnants of an early and very rude pier; some remains of the rood-screen and of stalls exist, the latter a little west of the arch, so as not to interfere with it; the arrangement is the same at Segrave in this county. The chancel is fitted up with very poor stall-desks, which were a few years back used for a writing-school which was held there. They are now occupied by the communicants, and as no provision is made for kneeling, the greatest irreverence is the result. A "parish library" is placed within the sacarium, occupying the place of sedilia. The font is a wretched modern vase, but the ancient crocketed canopy is suspended over it. In the south aisle is an early sepulchral niche; in the north transept remain the chest carved in the style of the early Stuarts, and a curious piece of Third-Pointed wood-work, consisting of sort of long narrow box, the sides pierced with quatrefoils, with a lid, but at present, at least, no bottom, fixed on four legs which support a wide depressed arch and cornice of four-leaved flower above.

S. —, *Quorndon, Leicestershire*.—This church is very unpromising at first sight, but contains several points worthy of notice. The chancel has a high roof without, a poor Third-Pointed east window, and a plain priest's door with a round arch; it has on each side a small two-light Middle-Pointed window, that on the north under a flat segmental arch. The nave has two aisles Middle-Pointed; that on the south is of three bays, not extending the whole length to the west; the western bay forms a porch which has very good quadripartite vaulting from small shafts; this however ruthlessly smothers a fine Romanesque doorway—a rare feature in this district: the inner part only remains, the arch being enriched with the chevron, and the shafts fluted, the capitals of the cushion form. The other two bays, separated from the nave by Middle-Pointed arches from octagonal pillars, form a private chapel of the Farnham family, partly used as their pew. This chapel is fenced to the north by a stone screen nearly covered by pew-backs. Similar ones are to be seen in the churches of S. Michael, Rearsby, and S. Andrew, Aylestone, in this county; they are about the height of the solid part of an ordinary parclose, and finished with a battlement. The north aisle has four Middle-Pointed arches; its eastern part is also a chapel of the Farnham family, fenced by another stone screen to the south, and similar ones of wood to the north and west. This aisle was widened a few years ago; which makes it of course out of all proportion, and the roof is wretched, but the windows, Middle-Pointed of two lights, are by no means badly executed. An inscription at the west end tells us that in 1790 the church was "whitewashed, pewed, and underdrawn," from which triple plague the last fifty-six years seem to have done nothing to deliver the hapless building. The south chapel has also a flat ceiling, decapitating the east window, which is perfect without, of three lights with reticulated tracery. The chancel-arch rises from the wall without any responds. The font is very rich and good Third-Pointed. The tower is of that style, very plain and massive. The two Farnham chapels contain a series of monuments of that family from the fifteenth century to our own day; the elder ones being chiefly very good incised slabs. We give the inscription of one which shows how long the old religious formulæ survived; it runs round the slab; below the effigies is a long rhyming inscription: "I dessyre you of your charytye to praye for the soule of Robert Farnham esquier and Marye his wyfe, whych Robert dyed the xxi daye of Marche in the yere ✠ of ower Lorde m^o do lxi of whose soules God haue mercy. She had iiii sounes and ii daughters." The occurrence of the like forms in 1548 and 1557, especially the latter, are less remarkable.

Theddlethorpe S. Helen's, or East Theddlethorpe, Lincolnshire.—This church is Third-Pointed, and consists of a large sized chancel, nave, two aisles, west tower, and south porch; the chancel has been much lowered and

is cieled internally, but the equilateral weather-moulding remains on the east end of the nave; the windows have square heads, and hood-mouldings, but the tracery is all gone, and most of them are blocked up. There are four arches on each side of the nave, the pillars and capitals being all octagonal: the windows are various, and appear to have been put in at different times; but the clerestory windows, four on each side, are all similar, of two lights with trefoiled heads, and a quatrefoil above; the tops of the lights being ogee and produced to the arch like a monial. The nave and aisles have good open oak roofs; the former has tie beams, with well carved figures of angels as supports, and there are some tolerable bosses; the font is plain octagonal, on a square stem. The tower is battlemented, and has belfry windows like those of the clerestory; there is a good three-light window over the west door: the tower-arch is rather acute, and the capitals of the piers are ornamented with flowers or studs (like Great S. Mary's, Cambridge). There are remains of a chapel at the east end of the south aisle, consisting of a large niche in the east wall with a very handsome canopy. In this lies part of a crucifix, having the figure; it has been the head of the finial of the canopy; there is also a trefoil-headed piscina in the south wall: traces of sedilia or piscina remain in the south wall of the chancel, but they are plastered over: there is a small brass branch for tapers in the nave with the inscription, "Given to GOD and His Church in 1706." The exterior of the church is green sandstone, from the neighbourhood, very perishable, and is repaired with brick. The tower buttresses are of five stages; the roofs are covered with lead.

Theddlethorpe All Saints, or West Theddlethorpe, Lincolnshire.—This village joins the last; the church is large, and has chancel, nave, two aisles, south porch, and west tower; the style is Third-Pointed, and the general character as well as some particular parts, show that it and Theddlethorpe S. Helen's are the work of the same architect or company of masons. The chancel is capacious, has a new three-light east window, a priest's door to the south, and a small two-light window, like those of the clerestory, over the sedilia, &c.: the altar is of marble on four legs of the same; the old altar-stone remains, and is so laid down before the rood-doors that no one can enter the chancel without treading on it; the south windows of the chancel are all blocked to admit some immense marbles and busts of the Newcomens, Berties, &c. There are traces of sedilia, but plastered over; between the nave and aisles are five arches on either side with octagonal pillars and capitals; the aisle-windows are almost entirely of three lights with trefoiled heads; the oak roofs are good, the bosses all different, some having coats of arms; the nave roof is of good pitch for Third-Pointed, but it has tie-beams. The first bay of each aisle has been screened off for chantries; the main timbers of the parcloes remain, but the carved work has been supplanted by arabesques; the door to the rood is from the north chantry, the staircase being open and perfect in the pier of the chancel-arch: the chantry altar-stone is laid down in this north chantry, in the east window of which is a fragment of stained glass: the south chantry has a wide niche in its east wall, similar to that at S. Helen's, and a brass to Robertus Hayton, Armiger 1424: he is represented in armour, his feet resting on a lion; there are some other stones in this chantry which have had brasses, one of a knight and lady, the shield of which is remaining. There are some carved open seats with square ends, and some, of which the poppy-heads have been sawn off, in the south aisle: indeed there is much carved oak in the church, but the rood-screen is particularly handsome. The font is octagonal: each side is panelled with a quatrefoil, with a flower in the centre. The belfry-arch is continuous, the chancel-arch has small capitals; some armour has been suspended in the chancel,—a helmet re-

mains; there is a north, and also a west door, and above the latter is a four-light window. The south porch is large, and the interior door has an ogee arch with continuous mouldings; the exterior arch also has continuous mouldings: the tower is of four stages and has battlements; the belfry windows are of three lights, trefoiled: the clerestory windows are of two lights, trefoil-headed, with a quatrefoil above; the nave and aisles have bold battlements with many large grotesque gurgoyles, every buttress has formerly been carried up with a pinnacle, many of which are now gone; the eastern parapet of the aisles slopes to the nave, and is crocketed; the east parapet of nave is pierced through with four-foils and is crocketed: an external string is carried over the doors and under the windows. This church, which has been a very fine edifice of the style, is built of green sandstone, which has perished considerably. There are six bells.

S. Aidan, Bamborough, Northumberland.—A curious church of unmixed First-Pointed character, cruciform in its plan, but having the tower at the west-end, engaged with the aisles. The chancel is unusually long, the tower low, having the staircase within it, and its upper part modern. The south aisle is much wider than the north one: the tower opens to the nave and aisles by three Pointed arches, upon impost mouldings. Eastward of the tower is an arcade on each side, of four arches opening to the aisles, and a wider one to the transepts. The pillars are circular, having moulded capitals, and rude foliage on one of the northern ones, on which side the eastern-arch is lower and narrower than the others; the responds are varied, some being brackets, some half-columns. The chancel-arch is plain, without mouldings; and in the wall on the south side of it is a singular but rather elegant hagioscope, consisting of a square aperture filled with pierced panelling in stone-work, apparently of Third-Pointed character. The chancel is very curious and interesting, and has lately had the advantage of careful restoration within. It is, as has been observed, of considerable length, and in its interior work is much more highly finished than the rest of the church. Externally, it is plain, and has a corbel-table under the parapet. The east window is a triple lancet, between each of which is a buttress with triangular head. The whole of the chancel has internally in the walls an arcade of lancet-arches springing from shafts, the arches being at intervals pierced for windows, in which case the inner arch is trefoiled. On each side is a recess which has the appearance of a lychnoscope; that on the north alone shows itself externally in a narrow square-headed opening trefoiled, and headed by a transom. The triple east window forms part of an arcade of five, and beneath it is another First-Pointed arcade, with two square recesses in the wall, which are evidently aumbries. One singular feature is, the existence of a piscina, both north and south of the altar; the former is set very near the north-east angle, and has a Pointed arch and projecting slab in which is the drain; near it is a trefoiled recess, which may have been a credence. The southern piscina is trefoiled, and has a stone shelf, and there is eastward of it another arched recess. On the same side are three ascending sedilia, with trefoil-heads, and rather shallow; and there is also a sepulchral recess, with the effigy of a cross-legged knight. The number of openings in the wall of this church is very remarkable. All the windows of the chancel have been recently filled with stained glass of rather good character, in which are represented the twelve Apostles. The chancel has also been fitted with stalls of oak, the ends of which are very well carved. Under the eastern portion of the chancel is a fine crypt, in two divisions, and lighted by small lancets. The font has a shallow octagonal bowl, and appears to be of a bad period. The church is altogether in very good order, and seems to have been embellished at different times by the Trustees of Lord Crewe's Charities. Unluckily, their earlier operations were carried on at a time when ecclesiastical taste was unknown, as the windows and cieling of the

nave too clearly testify; but the present state of the chancel shows that those who now administer the funds of the charity, are not only influenced by the best intentions, but have discrimination to see what ecclesiastical propriety is: and we would gladly see many chancels in a condition similar to that of S. Aidan, Bamborough. The nave and transepts are still *pued*, but in this part of the church the trustees have not the sole control. The organ is in a very low gallery at the west of the south aisle.

S. Michael, Linlithgow, Scotland.—A spacious cruciform church, with short transepts, and a tower at the west end, but none in the centre. There is a large south porch, and the aisles are continued along the choir, which terminates in a semi-hexagonal apse. The architecture of this church has a more than ordinary share of the peculiarities observable in the ecclesiastical edifices of Scotland, which in many respects have a French character, especially in the Flamboyant tracery of the windows. The prevailing style may be called Middle-Pointed, though very un-English. The tower is rather low, on its north side extremely plain, and having no opening at all except one small slit. On the west side is a large double door of very French character, the two door cases having flattened heads beneath a horizontal transom, and a pier between them, charged with a niche, the whole contained within a large pointed arch with fine mouldings, the tympanum of which, above the doorway, is enriched with open panelling filled with glass. Above this door is a window which has more of Third-Pointed character than any other in the church. In the two next stages are single light openings, one trefoiled; in the highest or belfry story, a curious circular one with trefoiled loops. The tower has a battlement, and there are four plain pinnacles. Formerly this tower was surmounted by a kind of crown imperial with flying buttresses, like that of S. Giles, Edinburgh. There is a battlement to the south aisle, distinguished by the openings being at very wide intervals. On the north there is none. The transepts have graduated gables, a decided Scotticism. That on the north has a high-pitched roof, and seems to have in its upper story a small chamber lighted by a narrow window in the gable. The south porch has a parvise lighted by an oriel window, of somewhat domestic character, and a circular stair-turret. The outer door has clustered shafts, and a large band of foliage. The windows of the aisles are mostly of four lights, and have more or less of a Flamboyant character in their tracery, in which the looped circle often occurs. In the south transept is one of six lights with very peculiar but not inelegant tracery, set above a curved line which divides the window into two parts. In the apse the middle window is Flamboyant, the two others of somewhat debased character, all having transoms. The interior is fine, and were it not divided by a modern screen obstructing the view eastward, the effect would be very grand. The nave is entirely open and free from benches, but the choir is *pued* and galleried for Presbyterian worship. The main arches are lofty, and the piers of clustered shafts have a genuine Middle-Pointed character. Their arrangement is somewhat different in the choir from the nave, and the capitals are general in the choir. In the nave is a triforium, but none in the choir; it is far from elegant, being of two lights, without foils. The clerestory is the same throughout, having rather ordinary two-light windows with foliation. The transepts are short and narrow, having more the character of chapels, so that the north and south arches in the centre of the cross are narrower than the east and west. This portion has a triforium like that of the nave, but it does not appear that a central tower was contemplated. The aisles and transepts have stone groining; in the former the ribs spring from clustered shafts having foliated capitals, and set upon a stone ledge which extends all along the aisles. The roof of the nave is plaistered and modern. There is a round-headed arch between the

choir and the apse which marks a foreign or a debased character. The tower-arch is pointed, springing from imposts, and within the tower are two recesses in the north and south walls having very flat arches with foliation springing from shafts. There are also two square recesses of unequal size in the piers of the tower-arch facing east, and another beneath the west window of the south aisle, which appear to have been lockers. There are small shields discernible on some of the piers of the nave. At the south-west corner of the nave are some niches, in one of which may be distinguished a figure of S. Michael. The church is situated close to the Palace, now in ruins, but once a favourite residence of the Kings of Scotland.

NEW CHURCHES.

S. Andrew's, Fairlight, Sussex.—The exterior of this new church has already been noticed in page 169 of vol. iv., and described from an engraving in p. 33 of our last volume. We have since had the opportunity of inspecting it personally. We fully subscribe to all that has been previously said in the *Ecclesiologist*, merely remarking that the roof is of slab-slates, that the belfry windows are only of two-lights, and that there is a north aisle as conjectured. The pitch of the roof is extravagant; so is the height of the coping. The windows of the chancel are placed far too high. In compensation there is a correctly placed sacristy, with however a chimney on the church side. The aisle windows are so far apart that they cannot be considered as couplets, and yet there are two in each bay. It is marvellous how completely Third-Pointed in character the tower is. Had it been Third-Pointed we should have praised its mass. The internal arrangements, though in some respects commendable, are far from what we can approve. The seats are open, but of incorrect design, with extremely poor poppy-heads, and made, as all the wood-work is, of painted deal. The font, at the west-end, contains a Wedgewood basin. The most westerly seats are staged. The aisle is divided from the nave by an arcade of three arches of two orders, and a label terminating in angels in the spandrels; with octagonal piers and responds. The pulpit stands on the south-west of the chancel-arch, and on the other side the prayer-desk, of most deplorable design. We fear from a tell-tale kneeling stool, that prayers are read westward. The clerk's desk has not been forgotten. The chancel-arch is supported on corbels bearing respondlets, (to coin a word). The screen is wanting. There are benches placed stallwise in the chancel with desks, terminating in lieu of poppy-heads with nondescript Jacobean knops. We find internally altar-rails and chairs. The sacristy is approached by a trefoiled door. The chancel is paved with encaustic tiles. Its side windows are filled with a frightful pattern of coloured glass arranged in a sort of cheque. The nave and chancel-roofs are heavy, composed of arched braces stained very dark. It is a great pity that a church which was clearly so well meant, should fail so much. We conclude it to be a very early work of its architect, and

we therefore trust that he may improve when next he comes before the public. It has altogether a very "bookish" look, and we cannot but suspect that its designer was more conversant with certain well-known articles in a Review, than with those edifices from which he ought equally with the reviewer, to have drawn his own inspirations. It helps to show how unreal modern-antique FirstPointed is.

S. Thomas, Winchester.—We have already noticed the designs of this church. The building is by this time nearly completed externally. The style, we must remind our readers, is early Middle-Pointed. The eastern elevation consists of a chancel, between two chancel-aisles, under separate gables, the central gable being flanked with over-ambitious turrets. Above the east window is a rose window which is perfectly Romanesque in its conception. The sacristy stands on the north side under a separate gable, and like the tower has far too much the characteristics of the first style. Some of the larger monials in the principal windows are somewhat unskilfully treated, so as to have a Third-Pointed appearance. The iron-work of the windows was, we were glad to see, placed externally. The whole building however has a striking appearance, and as it is the work of a young architect we trust that he will chasten and purify his style, and so earn success. He must unlearn the mannerism of his school. It is peculiarly gratifying to see a new church in such a city as Winchester, built on so sumptuous a scale, and with so great a desire after ecclesiastical character. If its example were followed extensively, we should no longer have to complain of the insignificance of city churches. The new church of S. Thomas stands away from the old one, (which was inadequate for the wants of the parish,) upon high ground, close to the barracks (the palace begun by Wren for Charles II.) Its spire, when completed, will form a novel ecclesiastical feature and a pleasing contrast, in the beautiful view of that most Catholic city, grouping with the towers of the Cathedral, S. Mary's College Chapel, and the Hospital church of S. Cross. Only we trust that the interesting early work of the original church will not be scattered. We much regret that it should have been contemplated to destroy it.

Christ Church, Portswood, Southampton. We have seen an external lithograph of this new church, taken from the south-east, by which it appears that it is in Middle-Pointed; that the ground plan consists of a chancel without aisles, nave with aisles, (or at least with a south one,) tower and broach, forming the eastern termination of the south aisle, and south porch. We like the design, excepting the position of the tower, which seems to us the more unnecessary, as from the engraving we apprehend that the vista is carried through the tower. If it is not, there should not have been so important a window inserted in its eastern side. The chancel is well developed. We cannot tell how the sacristy is treated, but of course apprehend that it is on the north side, which it must be unless the tower were used as such. There is no priest's door:—the question of priest's doors *versus* external sacristy doors, is one which may, we think, in the present day be very legitimately can-

vassed. The nave has a clerestory of quatrefoils set in circles. The broach has somewhat of a First-Pointed character; it is solid and massive, and so particularly suited to the south-eastern corner of England. The Messrs. Brandon are the architects. We trust that this will prove a satisfactory example of a modern church.

S. Mark, Swindon New Town, Wilts.—The directors of the Great Western Railway have shown themselves not unmindful of their Christian responsibility by building and endowing a handsome church, with schools and parsonage adjoining, at this new town, the fruit of their gigantic enterprise, and chiefly inhabited by their servants. We desire to testify our satisfaction at this indication of a better spirit in the world, and our earnest hope that such an example may soon be followed up by a crowd of imitations. The church was built by Messrs. Scott and Moffat, who have adopted the flowing Middle-Pointed style, and it consists of a chancel, with southern sacristy at right angles, nave with aisles, south porch correctly placed, and tower with spire attached to the corresponding bay of the north side, and forming the northern porch. The tower and spire are the worst features to our mind in the church. Their position is affected and unnecessary, except for the too manifest object of producing an effect from the railroad, which was parallel to the church on the north side. The spire is too small for the tower. No doubt many instances can easily be produced of such disparity, but still it is not a thing to be imitated. It is also over-crocketed for its size. The clerestory, consisting of a couple of two-light windows in each bay, is also objectionable, as being over-crowded. All the windows in the church, with the exception of the eastern and western ones, and one on the north side, are of two-lights, those in the chancel being larger and more elaborate. We are far better pleased with the west end, which really is effective in itself, although the five-light west window is rather too much for the size of the church, and for the eastern elevation, which has merely one of three lights. Internally we are far better pleased with the nave than with that of most modern churches. It has effect, and looks spacious. The arcade, of six bays, supported on clustered pillars of four shafts, is graceful and well-proportioned. We are very glad to see that Mr. Scott has given up stilted the bases of his pillars. We have already given our opinion of the clerestory. The roof corbels are not good, being huge and obtrusive. All the seats are open and they look east; their material is deal. The church is quite free from galleries. The prayer-desk, which stands at the south-west angle of the chancel-arch, faces due west. For this misarrangement however we believe the architect is nowise responsible. The pulpit (of stone) projects from the north-east angle of the nave, being approached from the chancel by a winding staircase. This arrangement is better than that of a concealed approach from the sacristy, as would be found, were the Gospel to be chanted, in conformity to ancient usage, from it, as the only ambo in the church. Still however it is a contrivance, borrowed from rood-loft arrangements, and will be found far more inconvenient, when the

church is stalled and screened, than would be the far more simple one used in ancient times of a low pulpit with its stairs naturally and honestly attached to it. At present the chancel possesses neither stall nor screen. There is a sacarium rail. The altar is of wood flanked with chairs. The east window is filled with painted glass, of rather an inferior description, representing S. Peter, S. John, and S. Paul. Why is the Patron Saint of the church forgotten? The chancel and the alleys are tiled with black and red tiles, placed lozenge-wise, the sacarium being carpeted. The font is placed at the intersection of the central alley, and the cross-alley joining the porches. Mr. Scott is very fond of a central position for the font. But surely such cases as the present ought to show him the practical absurdity of the position, which exposes clergymen, sponsors, and (a no little weighty matter considering the prevailing laxity respecting Holy Baptism,) the infant, to a thorough draught. We were glad to see that the font was furnished with a water-drain. The school groups with the church. The parsonage should have been brought into line.

Holy Trinity, Chantry, Somerset.—A munificent individual, already departed, crowned his life by building and endowing this church, which he did not live to see consecrated. These circumstances must bespeak a favourable consideration, besides which there is so much to please in the work as to demand considerable praise. The plan consists of a nave, south porch, bell-turret, chancel, and sacristy, Messrs. Scott and Moffat being architects. The style adopted is Middle-Pointed. The western elevation consists of two single trefoil-headed lights, separated by a buttress which supports the crocketed bell-turret. This, as well as the porch and the priest's door, is sadly overdone. We cannot conceive why Mr. Scott, who is clearly a clever man, and who has had so much experience of Pointed architecture, should be ever dealing in that *crambe repetita* of ornament by which at a glance any work of his can be identified, with little fear of a mistake. He can, if he likes, do better, in proof of which we appeal to his church at Sudbury, near Harrow, where he was somewhat restricted in means, in consequence of which he produced the most satisfactory work of his which we have ever seen. The internal effect of Chantry church is very solemn, as all the windows are glazed with painted glass, by Mr. Wailes. In one of the western windows is a curious emblematic Passion, copied from Mere church. The side windows are of two lights. The seats, as also the stalls and screen, are oak, open and massive, and, we are happy to say, uninjured by varnish or polish. The pulpit of stone is on the Gospel side, but approached by a stair-case from the sacristy. The font occupies Mr. Scott's favourite position, the western part of the central alley. There is a rood-screen with holy doors, somewhat heavy, but still laudable. Within it are miserere stalls (unreturned) which we were happy to learn are used by the choir. We were however sorry to find that the original intention of the priest's performing the service within the chancel has been abandoned. A lectern is now used, placed sideways at the east end of the nave. The lessons are read from a

wooden eagle. The chancel and sacarium are richly tiled. (We observed the sacarium rails with no pleasure). The altar is of wood, and chairs supply the place of sedilia; one however is, we learn, to be removed. The founder's tomb, a low coffin-shaped one, with a brass inlaid, and under a canopy, is placed on the Gospel side of the sacarium. The footpace has not been forgotten. The east window is of three lights. We were less displeased than usual with the contrivance for warming the church, though sorry to find it placed in the chancel. It consists of an opening like a window, filled with a pierced brass plate, through which the hot air comes. This is at least real and honest. We trust that mural polychrome will not be forgotten—so much richness of form and material, and the partial employment of colour in the floor and the painted windows, calls for it. The church is lit by sconces, the candles being protected by glasses, which has an unecclesiastical appearance. Because we have criticised much, we must not be supposed to cavil. Any feeling of discontent ought to be checked by the reflection, "what would people have thought of this church, had they fifteen years ago had a vision of it?"

S. Edmund's Vobstor, Wells, Somerset.—This chapel, the fruit of anonymous piety, is approaching completion; the exterior, excepting the roof and the porch, being nearly finished. The plan consists of a nave, south porch, chancel, and lean-to sacristy, the style adopted being Middle-Pointed. The whole effect is very pleasing, and every pains will be taken to make the internal arrangements as correct as possible. We were glad to learn that the hackneyed notion of making the pulpit project from the wall with a concealed staircase has been abandoned. Mr. Ferrey is the architect employed.

S. James, East Cranmore, Somersetshire. This church has lately been rebuilt, retaining its doorway of supposed Saxon, by Mr. Wyatt. We are sorry to speak in dispraise of a work which was intended to produce the effect of an ancient church, and is built upon an ancient type. The largest corbels which we think we have ever observed, support roof-timbers of a thinness of scantling which we had hoped belonged to other days. The windows of the nave are very uningeniously managed. The prayer-deak looks west. We are not satisfied with the broach. We hardly think it worth while to give a detailed account of this church. Mr. Wyatt has earned a reputation which he should be careful to maintain, and it would give us far greater pleasure to praise than to blame any works of his.

S. James the Less, near the Falls of Schuylkill, U.S. A. This church is copied from S. Mary's, Arnold, working drawings of which, made by Mr. G. G. Place, had been forwarded to America, by the Cambridge Camden Society. The new church of S. James, Woolsthorpe, is adapted from the same model. The expense in America of building this church is estimated at only 7,500 dollars, or £1,520; with all the arches, doorways, window-jambs, &c., in dressed stone, the interior walls of

ashlar, and all the wood oak. All the seats are to be open. Our correspondent informs us that a new church, near Newbury, New York, and another near Baltimore, have been commenced from the same design.

S. Michael, Bussage, Bisley, Gloucestershire.—The unfavourable circumstances under which we viewed this interesting church preclude our giving so detailed an account of it as we should otherwise have wished. It is a small structure in the Middle-Pointed style, consisting of nave and chancel, with a south porch, and a sacristy correctly placed on the north side of the chancel with a lean-to roof, and a western tower which will hereafter be crowned with a spire. The architect is Mr. Harrison. The general external effect is pleasing, though the height is somewhat disproportionate to the other dimensions. The roofs are of equilateral pitch. The chancel is paved with encaustic tiles of a very good pattern. The stall-benches are returned, and the prayers read from them. There is a sacarium rail. The altar is of stone on six legs. The sill of the south window is lowered so as to form sedilia. We are glad to see Mr. Harrison adopt this ancient and simple expedient. The lessons are read from an oak letter in the nave. The pulpit, of stone, stands in the north-east angle of the nave, and is approached from steps in the nave. All the wood-work is oak; which has, we are sorry to say, been oiled. The font is placed centrally. The tower is opened to the nave by an arch. Within it is a well which was found in digging the foundations. The east window is filled with painted glass by Mr. O'Connor. The church is strikingly situated in a narrow valley of the Cotswold Hills, among a cluster of mountain cottages, far apart from any other church. At its west end stands an old yew-tree, which determined the position of the church. It is the anonymous gift of members of the University of Oxford.

S. —, Kemerton, Gloucestershire.—We are able to report most satisfactorily as to the progress of this most interesting work. At this comparatively early stage of the proceedings however we think, under all circumstances, that we had better refrain from a detailed description, particularly as there is one rather important architectural question still *sub judice*, which we cannot mention without either giving our opinion,—(which may not be universal)—as that of the *Ecclesiologist*, which we cannot do on public grounds, or abstaining from giving it, which we will not do from private conviction. The roof is being put upon the chancel, and the restored chancel is intended to be a testimonial to our beloved President. We trust that the number is not yet ascertained of those who are desirous of testifying to his private worth, and to his indefatigable exertions in his late Collegiate capacity, or to the good service which he has rendered to the cause of Ecclesiology. We must mention the gratifying circumstance, that during the whole course of the very extensive works, the celebration of daily matins and evensong within the church has not once been omitted.

CHURCH RESTORATIONS.

Wimborne Minster, Dorsetshire.—The governors of this Collegiate church have lately recovered a large arrear of tithes, out of which the Lord Chancellor has assigned £4,000 towards the restoration, which is to be spent under the direction of Mr. Barry. The choir-aisles, which are very insecure, are to be rebuilt, and the organ moved from its present position blocking the eastern arch of the lantern. Also (which we are sorry for) a stone screen is to replace the present Jacobean one, which is an interesting ritual relic, and might, if docked of the organ, in our opinion have been wisely allowed to remain intact.

Sherborne Minster, Dorsetshire.—This noble Minster is, we are happy to learn, to be restored. The works are to be done under the superintendence of Mr. Ferrey. The white and yellow wash are to be scraped off, the ponderous galleries to be reduced, and the pews to be replaced by open sittings.

Romsey Abbey.—Since last we noticed the restoration of this noble church, the lantern has been opened and the organ-loft removed. Both these are great improvements, and the church is now in the main a fine architectural block, a magnificent whole, though of course sadly deficient in ecclesiastical effect, from the want of proper fittings. Romsey Abbey is a good school to teach us the æsthetical benefit of a rood-screen, and to show what is the practical effect of ambonoclasm. We wish we could praise the new seats in the nave, but they have doors, and the back of the most westerly row is decorated with a wooden Romanesque arcade. We were very sorry to observe an old altar-stone laid down as pavement in the nave.

Chapel, Trafalgar, Wilts.—Our readers will recollect our protest in favour of domestic chapels, in our fourth volume. We are happy now to describe the ameliorated condition of a religious structure belonging rather to this than any other class of place of worship, and used by its noble patron for such purpose. Trafalgar, before it became an historical domain, was under the appellation of Standlinch an extra-parochial liberty, and as such possessed a chapel, close to the old house, and about a quarter of a mile from the present one (a structure of about the early part of the last, or end of the preceding century). This chapel, founded in 1147, was rebuilt in the days of Third-Pointed, and in great part paganized during the seventeenth century. Great progress has been made towards restoring its original character, by the re-insertion of fitting windows. The chancel, which is very well developed, has been fitted with stalls for clergy, devoid however of desks, the prayers being read eastward, and the lessons from a lectern sideways. The pulpit, which is very simple, is correctly placed. The seats of the laity are of oak, massive and of a good character.

Trinity Church, Reading.—Most cases of church-restoration that we have to commemorate are those of old churches: it is almost too much to hope that the deformities of the present century will be restored. Indeed, *restored* they cannot be: though they may be amended. Still when such cases do happen, we suppose they must be classed by us among restorations. Trinity church, Reading, built in 1825, was one of the most miserable of a most miserable period: a parallelogram and dwarf sacarium with high side-walls, only fourteen inches thick, and a flat copper roof, (begalliered on three sides); and a western vestibule with wretched dwarf tower. Mr. J. Billing was commissioned to perform the ungrateful task of spending £700 in making this building more decent and church-like. We think he has succeeded as well as could be expected in the attempt, and this is not saying much. The west front has been rebuilt in hammer-dressed stone, comprising within flanking buttresses, an open unequal triple portal below an unequal triplet of lancets with two string-courses. The gable is occupied by a projecting bell-gable, bracketed off below, and terminating in a somewhat unsuccessful First-Pointed pyramidal top. Besides the west front a higher roof, open internally, has been added, and (as we understand,) a new altar-window supplied. After all, how unchurch-like the building must be! In cases like this, we always suspect restorations or amendments which begin with the external appearance. Ought not the improvements in such a church to begin at the altar and end in the show-front? However, the pulpit has been moved from the front of the altar to a detached portion on the south side, and a way has been made to approach the vestry, which is immediately behind the east end, without going through the altar-rails.

S. Mary's, Leicester.—This venerable fabric, of old collegiate, has been undergoing repairs for more than a year, but except bringing the original design more clearly to light, little or no good seems to have been effected. The original church consisted of a long, narrow, lofty Romanesque nave and chancel, without aisles, and must have been a noble example of the style; the windows are very rich, and the contemporary sedilia and piscina very valuable examples. Through the old walls arches had been cut, and aisles added during the First-Pointed period, apparently at different though not very remote times; but from the circumstance that several pillars and arches have been cut away and replaced by a single vast and most unsightly arch, it is not easy to ascertain the exact extent of the alterations of that date. The south aisle, erected about the transition point from First- to Middle-Pointed is broader than the rest of the church, and the tower, of the same style, is built within it at the west end; the spire is a very fair restoration of one struck by lightning in the early part of this century. This aisle is terminated to the east by what must have been a magnificent geometrical window, robbed however of its tracery; throughout the side windows, which, to judge from their elegant jamb-shafts, must have been very good, mere intersecting mullions had been substituted for the original tracery, as is the case in almost all the churches of Leicester. A similar window of great size had been

inserted (see the print in Nichols' Leicestershire,) at the east of the chancel, which some years back gave way to two Romanesque lights creditably imitated from the ancient examples. The altar stood at the east end of the south aisle, the whole area was filled with square pews, and a huge gallery ran all along the south side. Add to this, a neighbouring house had extended itself into the north aisle. Such was the state of the church when the late vicar commenced repairs in a very unsatisfactory manner, and his wishes still remain as a kind of incubus on the *whole* matter; every objectionable change is "just as Mr. ——— wished it to be." The pews, galleries, and great arch remain as before, the rich Third-Pointed roof of the great aisle is patched with deal; no attempt seems making to renew the great geometrical window, and the miserable tracery of the south windows is actually being copied in new work, and filled with most unsightly green glass. But farther, the altar remains in the aisle, and the parclose which divided it from the chancel, is removed. At a visit which we paid to this church at the beginning of last year, we were told that the altar was to be removed to the chancel, and this screen set up as a reredos—a sufficiently objectionable arrangement; at present however the chancel is filled with benches looking west, and an organ is placed in the centre, a little east of the chancel-arch. This latter arrangement is probably only temporary, but even as a temporary one, positions involving less sacrifice of ecclesiastical propriety, might have been found in the church. All this has been perpetrated by a Mr. Flint, of Leicester, who seems to have gone wrong in every point; the only move in the right direction being ecclesiastical rather than architectural, namely an attempt to recover the desecrated part, which, as the adjoining buildings belong to the Duchy of Lancaster, is said to be attended with considerable difficulties. It is really distressing to see so much time and money wasted on simply disfiguring an ancient church; from the peculiar character of the building, and the successive changes which it has undergone, its restoration would require the greatest skill, patience, and judgment, as difficulties occur which none but a first-rate architect could overcome. The present repairs have only left all the old errors, and added an abundance of new ones.

We beg to call our readers' attention to a long and interesting article on Cologne Cathedral, in the last "Quarterly Review." (No. 156, October, 1846.) It comprises a history of the original building, a description of the church in its incomplete state, and records the commencement of the gigantic completion, and will therefore be found by many of our readers an extremely useful key to those detailed notices of the progress of the work which we reproduce from the "Kölner Domblatt." While expressing our acquiescence in the general tone of the article, we desire to guard ourselves from being supposed to imply acquiescence in all or any particular statements. We especially protest against the first sentence, "It is a painful reflection, and one that conjures up a multitude of others, that a great Cathedral can never again be built in this country." Albertus Magnus should not be called

"the magician," that "Thomas Aquinas the saint," might form a graceful antithesis.

Cologne Cathedral.—The twelfth report of Herr Zwirner, architect, upon the restoration of the Cathedral, from April 1, to the end of June, from the "Kölner Domblatt."

"The general progress of the works during the last quarter of a year has been exceedingly satisfactory, and is more or less observable in all the different portions of the building under construction.

"On the north side where the restoration is conducted at the expense of His Majesty, the works at the porch have been obliged to be suspended from the want of several stones of large dimensions, which, though ordered so long ago as the year 1844, are not yet forthcoming. Towards the completion of the nave, on the other hand, and in particular towards the construction of the triforium gallery on the south side of it, large portions of the materials have been already cut, and their erection commenced as soon as the powerful scaffolding and machinery had been adjusted for the purpose.

"On the south side the vaulting of the aisles has been proceeded with very vigorously, and now completed in all six compartments. The columns corresponding, and the external wall as far as the transept, (inclusive of the two half-blank windows in the angle) have been carried up to the height of the cornice. In like manner in the nave and transept, the masonry is now seen crowned with a moulding of rich foliage, upon which the triforium gallery is to be afterwards erected.

"The works at the entrance to the north transept will be pursued as rapidly as the peculiar mode of construction allows. A large amount of stone lies ready provided for that purpose.

"With regard to laying the foundation of the central pier of the south side of the northern tower, as mentioned in our last report, we are now able to announce its completion. In addition to this, the foundation for the central pier of the tower, (Thurm-pfeiler,) has also been found entirely deficient, and this too has now been laid anew. It will be necessary to give time for the masonry of these foundations to set properly, before going on with the superstructure of the tower.

"At all points the works are being carried forward with as much activity as the means provided will admit. But since an adequate number of stonemasons have now been properly trained, and several quarries have been set in active operation, the building might be more extensively carried on, and approach nearer to its completion, if only we had larger funds at our command.

"As it is, larger sums of money will be required for the building in the ensuing years, if the contemplated opening of the whole for Divine Service in the year 1848, is to be achieved.* The provisional roof to cover the nave and transepts will alone require sixteen thousand thalers, (or two thousand four hundred pounds;) the provisional wall between the towers, one thousand five hundred thalers, (£225), the subsidiary scaffolding required to carry on the building above this temporary roof, about five thousand thalers.

* This year has doubtless been fixed for the opening of the whole interior of the Cathedral, with reference to the date of its commencement. In 1848 exactly six centuries will have passed since the first stone of the building was laid.

(£750), and lastly the necessary pavement of the Cathedral with common flag stones from Stenzelberg and Niedermendig another sixteen thousand thalers.

We shall enter into this subject more in detail in our plan for the proposed expenditure of the year 1847.

Cologne, July 3, 1846.

ZWIRNER.

Antwerp Cathedral.—The choir of this famous church has been lately fitted with stalls executed by M. Geefs, an artist of the city. They are in imitation of Geometrical Middle-Pointed work, consisting of two rows, returns being apparently intended: this is a very common omission in the ancient stall-work of Belgium, although S. Jacques, the second church in Antwerp, does possess them. The backs of the upper row are richly carved with subjects taken from the infancy of Our Blessed Lord. There is no throne, as Antwerp is no longer the seat of a Bishop. They are carried one bay more to the eastward than is usual, giving a cramped appearance to the choir. Over the middle entrance on the south side is an unmeaningly high canopy.

NOTICES AND ANSWERS TO CORRESPONDENTS.

"To the Editor of the Ecclesiologist.

"Trin. Coll. Oxon., Oct. 7, 1846.

"SIR,—As a member of the Dorchester Sub-Committee I have to notice a communication in your last number from a gentleman signing himself 'An Antiquary,' in which he called your attention to the proposed substitution of some new glass for that previously occupying the back of the sedilia in Dorchester Abbey-church. It is true, as your correspondent states, that the circular glass is of very ancient date, and that it was set in a border made to fit the openings of these windows: but these borders were composed of glass picked from various windows in the church; some of it is modern, the rest apparently of the thirteenth century. The circular portions were also removed to this position, and thus surrounded by Gen. Kennett (then a churchwarden), about twenty years ago, as he has assured us in a letter addressed to the Perpetual Curate of Dorchester, this summer. The glass therefore has no traditionary connexion with a place which it has occupied for less than twenty years only; the really valuable portion of it will be displayed much more appropriately, and to greater advantage probably, in some part of the east window.

"I am, Sir,

"Your faithful servant,

"J. L. PATTERSON."

There is a church in the suburbs of Liège, labelled "Eglise à vendre même pour demolir."

At p. 123, line 11, of our last number, it were perhaps truer to say, that the sacristy of SS. Peter and Paul, Lingfield, lies at the south-east end of the church, and is entered both externally and by a passage running under the choir, and entered at the north-east end of its north aisle: the southern part of which passage appears to have been perhaps employed as a second sacristy; and it was to this that we referred.

We are informed that a well-carved eagle in wood has been presented to the cathedral of Wells, by a daughter of the late Dean.

A correspondent requests us to give notice that it has been determined to undertake a complete restoration of the noble collegiate church of S. Mary Ottery, Devonshire, and that an appeal in aid of the funds necessary for so large a work has been issued. We do not yet know who will be engaged to conduct the restoration.

"A member of the Ecclesiological Society," has our warmest thanks for his information, his advice, and his reproof. We can promise him to do our best in the matter to which he refers: in return he must be willing to believe that it is not want of will, but want of means, that is the reason for our many omissions and defects. We need more labourers, and more leisure for our present workers. In turn, we may ask why our correspondent does not more often aid us with information. In this case, his not giving us his name, will compel us to verify his statements—which will be difficult enough under our present circumstances—before we can act on his suggestions.

"Britius," having been much struck some years ago with S. Nicolas, Binsted, Hants, recommends Ecclesiologists in general to pay it a visit.

A correspondent describes All Saints, Wykeham, Yorkshire, as very squalid outside, but inside most offensively ornamented with gaudy monuments, arms, descents, &c., of one family. A similar instance of a church being devoted to the display of the memorials of human pride, is to be seen at All Saints, Lydiard Tregoz, Wiltshire.

The Report of the "Ecclesiological late Cambridge Camden Society," has been published. Copies have been sent to many members whom it was easy to reach by hand or through booksellers' parcels. Any member who has not received the copy to which he is entitled, may obtain it by application at our Publisher's, 33, Aldersgate Street, or may inform him by letter how to forward his copy, free of expense to the Society.

Received:—"J. W. H."; "H. A."; "C. J. B."

Erratum.—In part of our impression, in p. 183, line 20, the word "buried" is printed for "marred"; and in the following line "washed" for "veiled."

THE ECCLESIOLOGIST.

" Surge igitur et fac : et erit Dominus tecum."

No. LIV. — DECEMBER, 1846.

(NEW SERIES, NO. XVIII.)

CHURCH-BUILDING AND CHURCH-FITTING IN LIVERPOOL AND OUR GREAT TOWNS.

SOME of our readers who may never have had the misfortune of dwelling in a large English town of recent growth, may possibly think us over-severe in the strictures which we have from time to time thought it our duty to make upon modern town-churches. In justification of ourselves, and for the information of all attached members of the Church of England, we have thought it worth our while to digest a few facts which have come to our knowledge, which will help those who have so judged of us to realize how far in the third town of the kingdom, the English Communion approves herself in her external aspect to be a true and living branch of the Holy Catholic Church, and what body of religionists it might be to which one searching for such would be induced to attach himself. We shall then make a few general remarks on some of the data thus afforded to us. Such a contemplation of our own faults and short-comings will be of use to us in more ways than the mere subject before us.

There are in and round Liverpool (exclusive of Birkenhead), forty-four churches belonging to our Communion, mostly, of course, built during the present century, and some the fruit of most laudable individual munificence. This is a number (increasing, we are bound to say, annually, though at a slow rate), which is miserably inadequate to the size of the town; and (with the exception of the new church at Knowsley,) none of these present in their original structure the remotest approximation to correct arrangement. We do not mention this by way of complaint. It would have been hardly less than miraculous if these churches had been, ecclesiologically speaking, satisfactory. There are however features about some of them which deserve to be noticed in order to show how dead the feeling of ecclesiastical decency had become by the time the ecclesiological movement commenced. In one of them, built by Mr. Rickman, the incumbent (a gentleman well

known in "the religious world" for extreme opinions, and who is about to remove to another church,) has moved his organ from the west to the east, and placed it, along with the singers, in a gallery beneath the east window (which, by the way, is absurdly a wheel one). Under this gallery is the vestry. The result of this is that the altar has been placed in front of the pulpit-pile; the font ranged in close proximity to it: so as with pulpit, reading-desk, and clerk's desk, to form one group approached by a sort of avenue from the vestry. In another church too, the altar and font are in front of the pulpit. These are indecencies which call for the loudest reprehension. In a third church the organ stands over the altar. In another church, a showy Third-Pointed one, the pulpit is at the west end, (an innovation upon the original plan), and the congregation sit with their backs to the altar. The pillars in this church which are clustered are of wood. In the original parish-church, S. Peter's, at the anniversary of the National School children, a gallery is erected over the altar. Several clergy are, much to their credit, so offended at this crying impropriety, that they this year refused to attend the anniversary. After such violations of propriety, it is a bathos to mention iron pinnacles and battlements, which occur in several churches. The ecclesiastical taste of the people of Liverpool seems of old to have been subject to strange vagaries, for when in 1704, the parishioners were building S. Peter's church, they sent to four London architects for designs for a side door. Each, as might be supposed, sent a different one, and the worthy folks, unable to give a preference, inserted all the four doors in addition to the one at the west end, and there they still are.

So much for churches of the English Communion. Let us look elsewhere. We find that the Roman Catholics possess or are building four churches (besides others with no claim to proper arrangement); three by Mr. Pugin and one by Mr. Hansom, which aspire to ecclesiastical correctness. This is but natural, and we will not pause to consider them. But this is not all; great is the mortification in this thriving town, which he, who desires to see his own beloved Communion clothed in the beauty of holiness, has to undergo. The Church of England has at Liverpool a severe lesson taught to her by a deeply erring sect of indigenous birth. The Roman Catholics are not the only body who desire to realize perfection of Catholic arrangement in their religious structures. That strange anomalous sect, the Irvingites, which amid all its wild delusions has grasped so much of ancient truth, in a manner which, considering that it sprung out of Scotch Calvinism, is most remarkable, have built themselves a meeting-house at Liverpool. This building in its outward form is no stinted conventicle, but a structure which although open to very grave architectural criticism, for having been built after a design too large for the scale on which it is executed, yet cannot but be very impressive (and probably not the less so on account of its faults with people in general), and considering where it is placed, very seductive. The plan is that of a miniature cathedral, built in the Flamboyant style, with a polygonal apse, round which run the aisles: of this design as yet, the choir and transepts are alone built.

The length will be about 120 feet. The altar is placed at the chord of the apse, being furnished with tabernacle and candlesticks. The structure comprises both a triforium and clerestory. The fittings include a screen (surmounted by a cross), stalls, subsellæ, and low pulpit, all of oak, (the latter being placed at the north-east lantern pier,) and a stone font. The open timber roof is elaborately painted, the aisles being groined in stone, and all the windows are filled with bad stained glass of showy geometrical patterns. The floor is laid with tiles and the worshippers are provided with chairs. In this building a daily worship is maintained.

Such is the outward aspect which religion assumes at Liverpool. When we reflect upon this, and when we think upon the influence which, with all their faults, (and our readers will remember we have not refrained from noticing those of the first two,) such churches as S. Chad's Birmingham, S. Barnabas' Nottingham, and S. George's Lambeth, must exercise upon their respective localities, it well behoves attached members of the English Church to bestir themselves. Surely it is but unreality in such a state of things to assert that the study of the external things of the Church is useless and puerile labour? We think far otherwise. We fear that the neglect of decency may one day be a thing for which account will have to be given. If every cup of cold water be rewarded, how will not costlier gifts and greater sacrifices plead for mercy? If the neglect of the suffering members of CHRIST'S Body shall be punished, do we suppose that the neglect of GOD in His Own House will be a light thing? There is one town, (need we name Leeds?) where the English Church has witnessed her sons devoting themselves to the due outward service of the Sanctuary. And who can say that the cultivation of inward religion and the pastoral care of the people have been neglected in that town? We trust that this example may bear its fruit not only in Leeds but elsewhere. Within the last month we have learnt from the public press of a noble proof that the spirit of church-building in this town is not yet extinct. May such instances become more and more frequent! May each new example of Christian munificence excite an imitator, and the ardour of church-building burn brighter and brighter! Honour to those who first stirred up the holy contest, and honour to each who shall the last have stretched out his hand to grasp the glowing torch! This is a topic on which we would gladly descant at greater length. However we refrain ourselves, merely bespeaking our readers' attention, if they are not already acquainted with the passage, for the remarks on this head contained in Mr. Gresley's earnest pamphlet, "*The Real Danger of the Church of England*," not to mention that warm enforcement of frequent services and missionary labours which characterized the Bishop of London's lately delivered Charge, without which services the most beautiful and the costliest town-church, though rich with every ornament, and built in accordance with every rule of mediæval symbolism, is but a hollow and almost profane pageant.

Let it not however be supposed that there are no symptoms of a revival of better things in the old parish-churches of Liverpool, that there is no church where the churchwardens and congregation aid a

zealous Priest in his desire for the revival of ritual decency. S. Martin's, Liverpool, happily presents this spectacle. There, by the cordial co-operation of the churchwarden and people with their clergyman, ameliorations have been made of so very judicious and satisfactory a kind that, if we may be pardoned by the parishioners for an expression of such selfishness, we are almost glad that it has befallen them to have so bad a church, in order that they might show how such a church could be rendered tolerable for the celebration of Divine Service.

S. Martin's is a Government church, built in the "Gothic" of Lord Liverpool's days, and, as might be supposed, is full of galleries; the pillars are thin cast-iron ones, and there is only a shallow sacarium, without the vestige of a chancel. Now, a choir has been extended into the nave fenced by parcloes, and the service is intoned from the most western stall, the rest being filled by the surpliced choir. The area is paved with encaustic tiles. The altar is considerably elevated and dressed with a cross and candlesticks. The east window is filled with stained glass. Open sittings will be gradually substituted for pews, and the side windows filled with diaper glass.

The point to which we desire to call particular attention is the arrangement of the chancel. It is a curious sight to see how the forgotten things of old are often inevitably revived in the long cycle of the Christian Church. The glorious structures of the Middle Ages, with their deep chancels, seemed for ever to have banished the ancient detached *chorus cantorum* in the nave. But Church tradition became lost, and Paganized churches have been built for many a year, which require precisely the same expedient to Christianize them which was adopted in the case of heathen basilicæ and churches built after their type. The detached and parclosed chancel was the best and the only expedient to adopt in such a case as S. Martin's. We trust that we may soon see the example followed elsewhere, and especially in the sumptuous and really solid churches which the last and the seventeenth centuries reared, as in other towns, so particularly in London. S. James', Piccadilly, ought to be the first so arranged; a more reverent distribution of this church would be the fitting and natural sequel of that religious liberality which has, as we have already detailed, so richly adorned it. S. Anne's, Soho, too, from the spaciousness and depth of its apsidal sacarium, and the large area which its present desk and pulpit occupy, would be eminently calculated for such a redistribution, and we trust that such ameliorations will not be overlooked by the earnest priest who has lately succeeded to the cure.

Indeed, we do not think that we are speaking too strongly when we state it as our opinion that there is no modern church so unsatisfactory in its style and arrangements that it cannot, in the hands of a Catholic-minded incumbent, be very considerably ameliorated, and rendered not altogether unsuitable for the performance of Catholic worship. Such a task will, we doubt not, be often a very difficult one, and still more often a very distasteful employment of time and thought. The restoration of some fair ancient church, like Bishopstone or Etchingham, is a most fascinating employment, and no less so the rearing of a temple

in holy emulation of those noble bequests of past ages. But when the work is to render less offensive some such frightful pile of stone or brick, as those which Nash or Soane have left to tell posterity what the "Augustan age" of George IV. knew of church-arrangement—then indeed we may sympathize with any priest, however earnest-minded, who may never have so much as thought of such an endeavour. Still however this undertaking may be in reality more truly meritorious than the very attractive one of rendering beauty still more beautiful. It may be a more real and unadulterated act of love, a more entire offering *Deo et Ecclesiæ*, than the former, where æsthetical feeling, the desire of the gratification of one's own sense of beauty, may have mixed itself up (who can tell how far?) with our wish of doing our duty to The Giver of all good things, and may therefore bring down greater blessings on those by whom it has been undertaken. As a proof how far good intentions may have overcome the utmost natural disadvantages even in the hands of those who had but little ecclesiological knowledge, we must refer our readers to a place of worship probably sufficiently familiar to many of them:—the Proprietary Chapel in Margaret Street, Cavendish Square, London. This building, erected in the last century by Dr. Disney, as the place of assembly for his deistical sect, is in itself a combination of every thing disgusting, both of bad arrangement and miserable material. And yet when, a few years ago, Mr. Oakeley, in days when happily his mind was not yet disturbed with doubts respecting the Catholicity of our Communion, undertook with very insufficient, we may say no ecclesiological knowledge, to render this a Catholic place of worship, with what small alterations did he so greatly succeed! By moving the pulpit to one side, raising the altar, and then decking it with a plain cross, French candlesticks and plate, making his prayer-desk as unobtrusive as possible, filling the end windows with painted glass of a very inferior description, he converted the veriest conventicle into something which showed that it was intended for the worship of the Christian Church, and as such gave pleasure. We appeal to all our readers to answer us, whether conscious as they may be of the irreparable hideousness of the structure, and the unsatisfactoriness of the ameliorations, yet that they do not feel a sort of approbation when worshipping there, which they can hardly account for, an approval on the part of their religious feelings of what their ecclesiological knowledge taught them that they ought to condemn.

Of course, the proceedings of a clergyman who finds himself in possession of an unsatisfactory church must in the main be guided by a practical consideration, that, namely, how far he is justified in agitating for its rebuilding, or, competent to accomplish this object. If he have reasonable expectations of being able to compass this, but feels that the amelioration of his present structure would in all probability postpone it, or make it more difficult, then we assert that he is fully justified in leaving it in all its pristine deformity. But if, on the other hand, he have no such hopes, or if he be convinced that the imperfect exhibition of a better arrangement in the actual pile would probably pave the way to something still more

complete on the same site or elsewhere in his parish, then it becomes his paramount duty to set to work with all due expedition to render his church somewhat less of a stumbling-block than he found it.

The whole theory of town-churches is one of the greatest importance, and comparatively but little handled as yet by us. We trust that we may be able to atone for an omission, which we are not at all sorry for, as the science of ecclesiology required to have been considerably developed before it would have been right to enter upon this branch of the subject: which is one, moreover, which ramifies into a variety of considerations that may be considered somewhat foreign to the strict object of our magazine,—such, we mean, as those of religious statistics, not to allude to ritual considerations.

THE CHURCHES OF PALESTINE.

No. II.

WHEN we remember the close connection which has existed, almost without interruption, from the time of Constantine until the present day, between the Patriarchal See of Byzantium and the native Churches of Palestine,—a connection generally most beneficial to the latter, especially during the subjection of Syria to the Mahometan rule, while as yet all Europe was free from the infidel yoke:—it will seem natural to expect that both its ancient and modern churches would follow the type of the Capital of Oriental Christendom, and that the prevailing character of their buildings would be Byzantine; for the fixedness of custom in the East extends to their architecture likewise, which is so stereotyped in the imaginations of the people as the only becoming style for a Christian church, that he would be a bold man who should venture to introduce, or so much as to recommend, any other. Especially would the dedication of the Emperor Justinian's magnificent structure to our LORD, under the name of "The Holy Wisdom," stamp with a sacred character the style therein employed, and furnish a model to all future ages from which it would be considered little short of desecration to depart. The result is far from satisfactory. While in the West the Roman style developed itself, through the corrupt forms of Romanesque, into the successive varieties of the Pointed, whose diversities, more or less perfect or beautiful, not only furnish data whereby to determine the age of particular buildings, or of the different parts of the same building, but further open a wide field of interesting investigation to the ecclesiologist, and provide for the infinite capacity for development and expansion by which Pointed Architecture is distinguished; the immutable and not over-elegant character of Byzantine Architecture has been impressed on all the churches of the Greek rite, in all ages and places, from Mount Sinai to the White Sea, from Russian America and the Aleutian Islands to Moscow and S. Petersburg. In both these capitals, magnificent churches are now in course of erection, at an enormous outlay, with the unyielding proportions of

S. Sophia, an exact copy of which building is preserved, almost in miniature, among the churches of the Kremlin, being according to the local tradition the first church erected in the city.*

By far the greater part of the ruined churches of Palestine, and all that are still in use which exhibit any distinguishing features of style, belong to the Byzantine model. And when it is considered how short a time the Latin domination prevailed, and how frail was their tenure of power during that short period, it will be rather a matter of surprise that they have left behind so many and decided marks of their care for the houses of God in the land. It is most creditable to their religious zeal that the most extensive and magnificent of the existing remains are so many monuments of their ingenuity and liberality.

In proceeding to speak of the Byzantine churches of Syria it is a subject of deep regret that the Basilica of Constantine the Great, commonly called the Martyr of the Resurrection, as also two of its successors, are among the things that have been. Eusebius has preserved some particulars of the form and fashion of this great work,† and of its costly adornments in his *Life of Constantine*; but the separate treatise in which he sought to immortalize by more minute detail,‡ the munificent zeal of his Imperial patron, has unhappily perished, unless indeed it should chance to turn up among the newly disgorged treasures of the Egyptian desert.

But the pious liberality of the first Christian Emperor was imitated by his successors, and time has paid more respect to the works of Justinian and to the writings of the historian who described them.

Procopius, whose well-known description of S. Sophia at Constantinople entitles him to rank high among the architectural and ecclesiological writers of antiquity, has preserved the memorial of many sacred buildings erected by Justinian in Palestine§ with a munificence worthy the imitation of all Christian kings, princes, and governors. Of the two churches which will be noticed in this article, one in Jerusalem, the other in the Syrian capital, the former, beyond doubt, owes its origin to this Emperor, and no more probable date can be assigned to the latter, which has however been sometimes ascribed to Heraclius.

I. Conspicuous among the buildings of the Holy City, when viewed from Mount Olivet, is the Mosk el-Aksa, extending to the southern wall of the great platform formerly occupied by the Jewish Temple, now profaned by that triumph of Saracenic art, the beautifully-proportioned "Kubbet es-Sukhrah"—Dome of the Rock.

Even the exterior appearance of El-Aksa speaks it a Christian church. Its long and well-pitched roof, forming a singular exception to the domes which surmount all the public and private buildings of the city, a clerestory above, lateral-aisles below, and transepts, all sufficiently well defined, though the ravages of time and the barbarism of

* The cathedral-church of Novogorod is also a reduced copy of S. Sophia. The venerable building at Moscow now stands in the court-yard of the New Imperial Palace: looking very mean and insignificant beside the gigantic buildings. It will probably be found an unsightly inconvenience and be sacrificed, notwithstanding its associations.

† Lib. iii. capp. xxxiii.—xxxix. and Williams's *Holy City*, pp. 166—168.

‡ Referred to by himself in *Vita Constantini*, lib. iv. cap. xlv.

§ De *Ædificiis Justiniani*, lib. v. cap. ix. Op. vol. ii. p. 107. He here specifies numerous monasteries, hospices, churches, and wells, built or repaired by the Emperor.

Arabs and Turks have sadly marred their fair proportions, are unmistakable evidences to this fact, which an inspection of the interior, seldom permitted to any but Moslems, entirely tends to confirm: while faithful tradition, Christian and infidel, in conjunction with this evidence, places the matter beyond all doubt. And when it is understood that this venerable pile, now so sadly desecrated, was once tenanted by the Knights Templar,—who indeed derived their name from this church, then known as the Temple of the Lord,—and that within these sacred walls those warrior-monks dedicated themselves to God and His Church, and hence went forth to win a Martyr's Crown on many a hard-fought field,—the pilgrim who has a heart to sympathize with a noble cause, and with chivalrous deeds of high renown, will regard with no ordinary feelings of interest the chief seat of that holy brotherhood, whose well-earned fame the slanders of their powerful and interested oppressors has not been able to blast.

The interior of El-Aksa has been explored and described in modern times by the Spanish renegade, Badia (Ali Bey), who sacrificed his soul to his curiosity*; by Dr. Richardson,† and more lately by Mr. Catherwood,‡ from the comparison of whose accounts the following description may be made out. The building is 280 feet in length. It consists of a nave and six aisles (three on either side), the entire breadth being 180 feet. The columns and piers are very irregular in size, material, and architectural character; some being evidently Roman, while others are Saracenic. The central nave is 172 feet long, and 34 feet wide, supported on either side by seven arches slightly pointed. At its southern extremity is a beautiful spherical dome, rich with arabesque painting and gilding, with two rows of lights, under which stands an elaborately carved tribune, highly ornamented with pieces of variegated marble, as if it had formed part of a Christian altar. The dome itself, equal in diameter to the width of the nave, is supported by four arches resting on handsome brown marble columns attached to pilasters. The aisles of the nave have this peculiarity, that those nearest the nave, on either side, are higher than the other four, and have a flat roof of timber, like that of the nave, while the others are vaulted. The nave is described as having a double row of twenty-one windows above the arches, those of the lower row opening into the aisle (apparently a triforium): those of the upper being the lights of the clerestory. From beneath the dome the transepts branch off to the east and west, supported by columns of the same brown marble as those of the dome. The eastern arm gives entrance to a simple and very low vault, about 85 feet long, called the Mosk of Omar; the western terminates in a double vault, upwards of 200 feet in length, and 55 feet in breadth, divided down the middle by a row of eight piers on which the arches are supported. This is called the Mosk of Abu Bekr.

Before the principal entrance on the north, extending along the whole width of the building, is an arcade of seven arches slightly

* Travels of Ali Bey, vol. ii. pp. 216—218. He gives a ground-plan and section.

† Dr. R. Richardson's Travels along the Mediterranean, vol. ii. pp. 305—307.

‡ In a letter furnished to Bartlett's Walks about Jerusalem, p. 169.

pointed, resting on pilasters and columns, forming a piazza which affords an agreeable ambulatory.

Beneath this church is a curious vaulted corridor consisting of a double aisle with a row of square columns in the middle, arched with stone, about 42 feet in width. At the southern end of this corridor, in the exterior wall of the Haram, which is here also the city wall, is a double gateway of noble dimensions, supported by two Corinthian columns of white marble, surmounted by highly ornamented capitals. It is now walled up.

Thus much may suffice by way of description of this very ancient and interesting building. The following notices of its erection and subsequent history will serve to explain some of these phenomena; the former at least will be valuable as a model for imitation (in all but the style) in this church-building age.

In A.D. 532, S. Saba, then in the ninety-fourth year of his age, undertook an embassy to Constantinople, at the urgent request of the Patriarch of Jerusalem, to lay before the Emperor Justinian the sufferings to which the Christians of Palestine were exposed from the furious bigotry of the Samaritans, and to seek redress.* Among other requests preferred on this occasion by the holy man, was one for the establishment of a hospital for sick pilgrims, and the completion of a church of the Blessed Virgin, which the Patriarch Elias had commenced. The Emperor combined the two objects, and even exceeded the prayer of the Saint. Theodore, the most distinguished architect of the day, whose mechanical skill had preserved Dara to the Empire,† was sent to superintend the erection of S. Mary's, and the government-collectors of the revenue in Palestine were instructed to furnish funds for the building. The supreme direction was entrusted to the Patriarch; Barachus, Bishop of Bacathi, was appointed overseer of the work. A large number of hands was employed; and, although they laboured diligently, it was twelve years before the new church was completed. "Of the dimensions of this house, its dazzling glory, and the costliness of its adornment, it is superfluous to speak," says a contemporary writer, "since it is before our eyes, surpassing all monuments of antiquity which now excite the admiration of men, no less than it exceeds all descriptions which have been handed down by the Greeks."

Happily, another author of the same age, not less intelligent and much better practised in architectural phraseology, was of a different mind and, with a provident forethought for posterity, described the church in fuller detail. It is Procopius, the historian of S. Sophia, who, with an admiration for this work of art not surpassed by Cyril the monk, has preserved for our benefit the following account of its erection.‡

"The site and dimensions of this incomparable edifice were determined by the Emperor himself, and the plan involved considerable difficulty. The

* Vita Sabæ per Cyrillum, sect. lxxii. lxxiii., ap. Cotelarii Monumenta Græca, tom. iii. p. 343, 345, 347.

† Procopius De Bell. Pers. lib. ii. cap. xiii. Op. vol. i. p. 121.

‡ Procopius de Edificiis Justiniani, lib. v. cap. vi. Op. vol. ii. p. 465. Given in the original in an Appendix to the *Holy City*, No. iv. pp. 496, 8, and in abstract, translated in pp. 331, 334.

result was that it differed from all other buildings in Jerusalem in this, that whereas they were on level ground on the hill, or beneath, where the earth expands, this had one part based on the solid rock, while the remainder was suspended in the air by means of arched substructions, rising with the rock until they reached the pitch of the hill, where they were joined to the ground of the sacred enclosure. It was a work of immense labour, and the architects having to contend against the natural difficulties of the site, despised the ordinary resources of art, and had recourse to strange and unheard-of expedients. They hewed out immense rocks from the large quarries in the neighbouring mountains, and having cut them skilfully on the spot, conveyed them to their destination in the following manner. They constructed wagons equal in size to the stones, and placing one stone on each wagon, they yoked to each forty of the imperial bullocks, selected for their strength, and thus dragged the stone on the wain. But the roads to the city being impracticable for such wagons, they levelled the mountains to allow of their access, and thus the church was built of the dimensions required by the Emperor.

"The width, which was in proportion to its length, was so great that timber could not be found suitable for the roof.

"Search was then made among all the woods and forests for trees of sufficient altitude, and a thick grove of enormous cedars was seasonably discovered, with which the church was roofed at a height proportioned to its length and breadth.

"Thus far had the Emperor proceeded by the ordinary aid of human skill and power; but the next difficulty which occurred baffled all the devices of human ingenuity, and was only to be surmounted by Divine aid. The church was entirely devoid of columns, which should correspond with the beauty of the sacred buildings, and be of sufficient size to support the superincumbent weight. The inland position of the city, at a distance from the sea, surrounded on all sides by precipitous mountains, rendered it impossible to convey to the spot columns prepared in other quarries, nor had any stone been found in the neighbourhood suitable for the purpose. While the Emperor was much distressed by this perplexing emergency, God revealed in the nearest mountains, a kind of marble well adapted for the purpose, which had either existed before, though concealed, or was now first created: for either supposition is equally credible," says the narrator, "to those who refer the matter to God: for we, measuring all things by human power, judge many things impossible; but to the God of all things is even difficult, much less impracticable.

"From this quarry were cut a vast number of large columns, resembling flames of fire in colour, by which the church was supported on all sides. Some were below, some above; others were disposed around the cloisters which surrounded the building on all sides, except the east. Two of enormous size, second to none in the world, stood before the doors of the church. To this succeeded another portico named Narthex, from its narrowness, beyond which was a vestibule supported by similar columns on its four sides. The intermediate doors were so magnificent as to prepare those who enter for the wonders of the interior. The propylæum beyond was wonderful, exhibiting an arch raised on two columns to an immense elevation.

Advancing forward, the visitor came to two semicircular buildings facing one another on either side the path that led to the church: one was a hospice for pilgrims, the other an infirmary for poor invalids. Such was this church of the Virgin, erected by Justinian, and endowed with a considerable revenue*: and though the existing building is a noble wreck of its former magnificence, doubtless all engaged in its erection would have preferred that it should be levelled with the ground, and that its memorial and theirs had perished with it, rather than to see it converted to the use of the deluded disciples of the Koran.

The intermediate steps by which it has been reduced to its present state of debasement and decay, are pretty accurately marked in the annals of the city*—but this notice has already exceeded its due limits and must not be further extended. One specimen only of Saracenic taste shall be given. Time and earthquakes had well-nigh reduced it to ruin, when Al Mahadi, the third Abbasside Khalif, (A.D. 775—785,) undertook its restoration, in the progress of which he materially altered its character: for being displeased with its proportions, he directed the length to be reduced and the width increased, which was probably done by the addition of the two exterior aisles on either side, which, it will be remembered, are lower and different in character from the nave and interior aisles. It was again used as a Christian church during the occupation of Jerusalem by the Franks; and was assigned to the Templars by King Baldwin, A.D. 1118.†

II. About three miles to the west of Damascus, where the mountain range of Antilibanus strikes its roots into the Hauran, is a Sheikh's tomb, well remembered by the European traveller, who has cast back a longing lingering look upon that gem of the desert, from this spot, before he took his last farewell. The story runs, that on a time, Mohammed Ibn-Abdullah, when journeying with his camels through the country, encamped on this hill. The governor of the city being informed of the fact, went out to proffer the hospitality of his palace, which the traveller declined, alleging that God had appointed but one Paradise for the sons of men, and he would prefer to have his in the next world! The view justifies the story, and most probably suggested it: it is the most perfect representation of fairy-land that the most fanciful imagination could desire.—But this is no place for romantic description.

Of the buildings that arise from the thick foliage of that well-watered garden the most remarkable is one of unusual dimensions, and of proportions unlike to any other structure of the city. It reminds one of El-Aksa at Jerusalem; like that it declares itself constructed for a Christian church: but the two tapering minarets, piercing the sky, show that it has undergone like profanation. A stealthy view through its portals from the bazaar, which is built against its southern side, is all that is allowed to the Christian, whose hasty glance falls upon a double line of stately columns, showing an arrangement similar to that of El-Aksa, before its proportions were disturbed by the Abbasside Khalif.

* Some of these may be seen in the *Holy City*, pp. 205, 6, and more fully in two Arabic works there referred to, in note 5.

† *Ibid*, p. 228.

But this magnificent structure of Damascus far surpasses the glory, not only of the Mosk at Jerusalem, but of all the temples of Islam, as their own authorities confess.

Ali Bey has given, as usual, a bungling description of it,* which is rendered intelligible by Pococke's minuter detail,† and the two mutually reflect light one on the other. Its architecture, uniform throughout, is Corinthian, and very well executed. It is divided into a nave and aisles, (more than 400 feet in length from east to west,‡) by marble columns down the nave, forty-four in a row, supporting pointed arches. Over the middle of the nave rises a stone cupola, resting on four enormous pillars. The remainder of the Mosk is roofed with timber. On its north side is a large court, with double porticoes of granite pillars on three sides, and before the gates on this front was an arcade, supported by pillars of verd antique. These are much dilapidated. All the walls of the church, and of the porticoes within the court were adorned on the outside, over the arches, with Mosaic work, of which there are great remains. It is a probable conjecture of Pococke, that there were formerly various ecclesiastical buildings round the church, and this idea is strongly confirmed by the fact, that some contiguous buildings to the north are still called the Patriarch's Palace, and others on the south the Patriarch's Seminary. He also discovered scattered fragments of columns in the town, and other remains, by which he thought he could determine the extent and something of the plan of the surrounding buildings.

He adds, "the Turks call this the Mosk of S. John the Baptist, but the Christians say that it was dedicated to John Damascenus, whose body is in it. They have a tradition that this church was built by the Emperor Heraclius, and that it was first dedicated to Zacharias"; and he supposes that "it might afterwards receive the name of S. John Damascenus, either by a formal consecration, or because the body of that saint was deposited in it." This last supposition is untenable, for this renowned Father of the Greek Church was buried in the convent of S. Saba, where he died; and we shall presently see that the traditions of the Church at Damascus, whatever be their value, connect it with the Holy Baptist, the son of Zachariah.

Very conflicting are the statements of the Mahometan writers as to the origin and history of this building: they are not only at variance with each other, but sometimes inconsistent with themselves.

Abulfeda's account is as follows:§ "In Damascus is a mosk,—there is not in all Islam one more beautiful, or more costly. The walls and the dome above the tribune, near the gallery,|| are the work of the Sabeans, and this was their place of prayer. It then passed to the Jews and idolaters, at which time it came to pass that John the son of Zachariah, on whom be peace, was put to death: and his head was fixed on the gate of this mosk, called the gate of Gerun. Then it

* Travels, vol. ii. pp. 265, 6.

† Observations on Syria, in Travels, vol. ii. p. 120, with a ground-plan.

‡ So Ali Bey. Pococke's plan makes it north and south; but the accurate Maundrell, who places the large court on the north, and the bazaars on the south, confirms Ali Bey.—Journey from Aleppo to Jerusalem, April 28, pp. 125, 6.

§ Tabula Syriæ, pp. 15, 16, edit. Koehler. Lips. 1766.

|| Pococke remarks that the structure in this part is very peculiar.

passed to the Christians, who held it in great honour until the time of Islam, when it became a mosk of the Muslim; and over the same gate of Gerun, where the head of John the son of Zachariah had been fixed, was placed the head of Hossein, the son of Ali,—to whom may God be favourable. Walid the son of Abd-el-Malik restored it; he overlaid the floor, the walls, and columns with various kinds of marble; encircled the capitals of the columns with gold; and covered the roof with lead. It is said that he expended upon it the whole revenue of Syria,* amounting, according to Ibn-el-Wardi,† to four hundred chests of gold, each of the value of 14,000 dinars: and this author further mentions that 12,000 stone-cutters were employed in casing it with marble. In main points these two authors are tolerably consistent, but the former, in his *Annals*, seems strangely at variance with himself in the Table of Syria above referred to.

In his account of Walid the son of Abd-el-Malik, he writes,† “He it is who built the mosk at Damascus, and collected workmen from Greece and all the dominions of Islam. Near the mosk was a church, which had hitherto been preserved to the Christians, owing to its being situated in that part of the city which had surrendered on terms. It was known as the church of S. John. This Walid destroyed and incorporated into the mosk.”

Thus far the Mahometan authorities, whose discrepancies may perhaps be accounted for by the fact, that the seizure was not very creditable to the Khalif. Eutychius, Patriarch of Alexandria, makes the whole matter clear, and his story is confirmed by Elmacinus.

It appears that, on the surrender of Damascus to the Saracens, (A.D. 634,) the lives and property of the Christians, with their houses and churches, were secured to them in a deed signed by Khaled Ibn-Walid, and these terms were confirmed by the Khalif Omar.‡

Abd-el-Malik Ibn-Merwan, during his khalifat, (A.D. 684—705,) assembled the Christians, and proposed to purchase their church of S. John, which was contiguous to the great mosk, granting them permission to erect another like it in any part of the city, and offering them a large sum for the purpose: This they refused, alleging the treaty of Khaled. The plea was considered valid, and the negotiation dropped.§

His son and successor Walid (A.D. 705—714,) was less scrupulous.|| Finding the Christians as impracticable as before,—for in those days the alienation of a church would have been regarded as a sacrilege to which no Christian could be consenting,—having in vain offered a sum of 40,000 dinars, he lost all patience, commenced the work of demolition himself, nor ceased until the two buildings were united. That it has not suffered materially in its architectural symmetry and proportions from this amalgamation, must be ascribed to the employment of Greek architects and masons in the work, as mentioned by Abulfeda.

* Pp. 172, 3 appended to Abulfeda by Koehler.

† In anno Hegiræ 96. *Annales Muslemici*, tom. i. p. 493, edit. Reiske. Hafniae, 1789.

‡ Eutychii *Annales*, tom. ii. pp. 278, 282.

§ *Ibid.* p. 365. Compare Elmacinus *Historia Saracenica*, Lb. i. cap. xii. p. 18.

|| Eutychius, p. 374; Elmacinus, cap. xiii. p. 71.

An existing record of the Christian origin of this building was discovered by two English travellers on the south of the mosk in 1843. They had contrived, by aid of a ladder, to scramble over the roofs of the bazaars, which have been mentioned as built up against that side, until they reached the windows of the aisle. Towards the eastern end they discovered the head of a magnificent Corinthian gateway, above the roofs of the houses. The entablature was in a state of almost perfect preservation, exquisitely carved, and this part of an inscription on the frieze was deciphered without much difficulty. Its language thrilled through them, in such a position.

... ΤΩΝΑΙΩΝΩΝΚΑΙΗΔΕΣΠΟΤΙΑΚΟΤΕΝΕΝΕΑΚΑΙΓΕΝΑΙ.

It required little erudition to fill it up and translate it.

THY KINGDOM IS AN EVERLASTING KINGDOM, AND THY DOMINION
ENDURETH THROUGHOUT ALL GENERATIONS!*

Was it wrong to regard this significant language as an earnest of the church's restoration to its rightful owners,—the presage of a time when once more within these walls "incense shall be offered to the LORD, and a pure offering, and His Name shall be great among the heathen"?

Meanwhile the successors and representatives of those who worshipped in this beautiful sanctuary are reduced to the narrow dimensions of two sordid rooms dedicated to S. Nicolas and S. George, and dignified by the name of churches. The Patriarch of Antioch, who resides now at Damascus, is endeavouring to raise funds for the erection of a larger church, which the number of the faithful renders absolutely necessary. If English Christians are really desirous to show an interest in their needy and oppressed brethren of the Oriental Church, especially in that Patriarchate to which our Island very probably owes the first dawn of Gospel light, could any occasion be found more suitable for convincing His Holiness of the sincerity of our sympathy, by raising a contribution towards this good work, and placing it unreservedly and unconditionally at his disposal? By such acts as these we might convince him that there is a Catholic spirit in our Church, and enter a protest against those individual acts of schismatical tendency for which he now most reasonably regards us as jointly chargeable with American Congregationalists. The futility of these most mischievous endeavours and their lamentable consequences are briefly detailed in the touching words of the Patriarch, in a private letter to a friend:—

"It is now three months that we have suffered from them various forms of martyrdom, and in our declining age we are deprived of rest, and with our decaying strength, at the peril of our life, we are now in the impassable rocks and snows of the Syrian mountains, only to avert the calamity; to turn back those who have declined from the orthodox faith, and to confirm in orthodoxy such Christians as remain. Thanks to the ALMIGHTY, our labours are crowned with success."

[N.B. Contributions towards the restoration of the Church of Saint Nicolas, at Damascus, under the immediate direction of Methodius the Orthodox Patriarch of Antioch, will be received by the Treasurer of the Ecclesiological late Cambridge Camden Society, through the usual channels, or through the Publisher of the *Ecclesiologist*.]

* Psalm cxlv. 13.

ON FLOWERS AS EMPLOYED IN THE ADORNMENT OF CHURCHES.

THE moral importance of the subject of decorative colour is not easily overstated; for the same tone of mind which would lead to the loathing white or grey walls in churches, "Anglican simplicity," and the like, would also lead to the overthrow of a vast quantity of Puritanism that hangs about us, in our observance of Sundays, in our usual ritual, and in other similar ways. We do not only now refer to our churches; but to our houses, our costume, our furniture. Our readers will probably often have spoken, and oftener have heard, of a "quiet colour," a "lady-like colour," and so forth: meaning thereby a colour with as little colour in it as possible; some one of the infinite varieties of grey, some developement or corruption of puce, (a word, by the way, the very origin of which shows that no great beauty is to be expected from it.) And why are these colours considered the most appropriate? Simply, because the common taste,—the vulgar taste if you will,—sets the other way: because a natural mind will always prefer bright to confused and grey hues. "Quiet colours" were never thought of by our ancestors for anything, except (with manifest propriety,) for the every-day habit of ecclesiastical personages.

A grey Protestantism of hue still however opposes us; and though we are gradually overthrowing it, we wish to take every fresh opportunity of doing it an ill turn. People have long since ceased to talk nonsense about the simplicity of white glass: they are well disposed to encaustic tiles; they are beginning to be patient of altar-hangings: but they shrug their shoulders at painted oak, and shudder at gilded stone. We are not going to discuss the whole question here: we are about to speak of the simplest method of decorative colour,—the spontaneous offering of external nature to the Church of God,—we mean flowers. And we should the rather encourage their use, because our country cannot furnish the rich marbles which glorify the churches of the south.* We must be accepted according to that we have, not according to that we have not. We cannot, like Justinian, rear an hundred columns of Laconian marble, green as the first leaves of spring; of Carian, with its oblique veins of white and red; of Carystian, pale itself, but intersected with fibres of iron: of rosy Phrygian, shaded off white: of pale Lydian, flowered with scarlet: of golden Mauritanian and starred Egyptian porphyry: marbles which are celebrated by Procopius in prose, and Paul the Silentiary in verse. But we have flowers which the gardens of the Augustus could probably not have matched; and these may come up to beautify the place of the Sanctuary, and to make the rest of the LORD'S Feet glorious.

We have, in some degree, retained such decorations. There is

* We do not mean to ignore the beautiful marbles which Derbyshire and other counties produce. The *rosso-antico* may, for all we know, be a Derbyshire marble. We very much wish that our marbles were made useful for church decoration, further than in the mere flooring of some cathedrals and college chapels. The King of Bavaria has set a noble example of the use of indigenous marbles in the Walhalla.

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scarcely a church but shows its holly and yew at Christmas: and Easter and Whitsuntide are in many places welcomed in with green boughs and flowers. Nor is the palm on Palm Sunday quite forgotten, though an altered ritual has rendered it less appropriate, and the changeableness of the season frequently makes it impossible to be procured.

And this is well: but we want more than this. We want all the principal Saints' days, and Sundays, so adorned. Nor could a more edifying use be conceived for the little flower gardens of the poor, than the production of flowers to ornament the parish-church. It is frequently all they can give: and were they encouraged, they would freely give that.

Doubtless, a difference in the colour of the flowers ought to be visible as the Feasts of the Church vary: and yet a great part might remain the same. Just as in the hangings of the altar the frontal only need change its colour,—the superfrontal, the hanging for the super-altar, the stoles, and the curtains remaining the same: so we would reserve the change of colour in flowers to those which are in immediate connexion with the altar, decking the rest of the church as taste may direct. The only place on the altar where flowers are to be admitted is the super-altar: if there be no altar-cross, we would place where it ought to stand a large nosegay of the colour for the day: if there be one, as there ought to be, we would have two nosegays, one on each side of it, between it and the candlesticks. Another very fit place for the employment of the canonical colours is the great rood: the background being formed of dark evergreens. We have seen an inexpressibly beautiful use of this in a village-church, where a rood of this kind was exhibited during the last Paschal time.

The stalls also are a very appropriate place for the disposition of flowers; although we should not recommend them for the seats in the nave: principally on account of the difficulty of avoiding a littery, insignificant appearance, by the numerous subdivisions of decorations which, in that position, almost always occur. The piers are here the proper place for embellishment: and (where it can be had,) nothing is more suitable than the long green arms of the Victor's Laurel twined spirally round the pillars.

The following table is intended to point out what flowers may be appropriately used at the principal unmoveable Festivals of the year. It has been revised by a good practical gardener, and we believe, will be found correct and (if we may use the term,) feasible: though of course the difference of different seasons may occasionally render some flowers which we name difficult to be procured.

January 25. WHITE.

Flowers :—Christmas Rose. Snowdrop. Laurustinus. *Berries* :—Mistletoe.

February 2. WHITE.

The same. Wild Daisy. Camellia.

February 24. RED.

Flowers :—Mezereon. Rhododendron Pulcherrimum. *Berries* :—Holly. Coto-noaster.

March 25. WHITE.

Flowers :—White Arabis. Wood Anemone. Black Thorn. Common Laurel.

April 25. RED.

Flowers :—Crimson Currant. Crown Imperial. Van Thol Tulips.

May 1. RED.

Flowers :—Scarlet Avena. Ragged Robin. Columbine. Flos Adonis. Ranunculus.

June 11. RED.

Flowers :—Common Peony. Red Valerian. Roses. Sainfoin. Foxglove.

June 24. WHITE.

Flowers :—Roses. White Lily. Meadow Sweet. Jasmine. White Lilac. White Broom.

June 29. RED.

Flowers :—Roses. Poppies. Scarlet Lychnis. Geranium. Sweet William. S. Peter's Wort.

July 25. RED.

Flowers :—Scarlet Marjoram. Snap Dragon. Clove Pink. Nasturtium.

August 24. RED.

Flowers :—Cardinal Flower. Prince's Feather. Fuchsia. Geranium. Verbena.

September 21. RED.

Flowers :—Persicaria. Fuchsia. Geranium. Verbena. Salvia. Lithospermum. Bignonia.

September 29. WHITE.

Flowers :—Laurustinus. Myrtle. Verbena. Dahlia.

October 18. WHITE.

Flowers :—Laurustinus. Arbutus. Michaelmas Daisy. Rosemary. Leonidas.

Berries :—Snow Berry. [If RED be preferred, as the next.]

October 28. RED.

Flowers :—China Roses. Chinese Chrysanthemum. Salvia. Geranium.

Berries :—Winter Cherry. Pyracanthus. Holly.

November 1. WHITE.

Flowers :—Virginian Groundsel Tree. Laurustinus. Chinese Chrysanthemum.

November 30. RED.

Flowers :—Chinese Roses. Chinese Chrysanthemums. Berries :—Holly. Pyracanthus. Cotonaster.

December 21. RED.

Same as November 30.

December 25. WHITE.

Flowers :—Christmas Rose. Arbutus. Laurustinus. Berries :—Mistletoe.

December 26. RED.

Same as November 30.

December 27. WHITE.

Same as the 25th.

December 28. BLACK. Black Dahlia.

PROFESSOR WILLIS'S ARCHITECTURAL HISTORY OF WINCHESTER CATHEDRAL.

The Architectural History of Winchester Cathedral, by the Rev. R. WILLIS, M.A., F.R.S., &c., Jacksonian Professor of the University of Cambridge. 8vo. pp. 80, (published in the Proceedings of the Archæological Institute, 1845, Winchester, and also separately,) 1846.

THOSE who have read the learned Professor's Architectural History of Canterbury Cathedral, will expect much from the present volume, and they will not be disappointed. Professor Willis unites various qualities which render him peculiarly fitted for that task, which private

inclination, and the formation of the Archæological Institute, the one acting upon and moulding the other, have marked for him, namely the production of a series of the Architectural Histories of the various Cathedrals of our land. Distinguished as he is for wonderful mechanical skill, for subtle minuteness, and a keenness of glance which takes in every bonding and every course of stone, and forces it to bear its part in the history of the whole edifice, he is no less remarkable for transparency of style, a fulness and freeness of explanation which would almost become colloquial, were it not controlled by the utmost logical precision, the strictest regard to scientific terminology, added to which there is a warmth and an earnestness in his description, a power of identifying himself with his subject, which is most delightful to find in a technical treatise, and as it shows the enthusiasm of the writer, so also bespeaks the attention of his readers.

In the present instance the Professor had rather a different work before him to perform than fell to his lot at Canterbury. There he appeared in the character of the acute commentator, the expounder of ancient records, full in their substance, and perspicuous when elucidated by a master hand, though previously obscure and complex. At Winchester however he found no Gervase to direct his researches; he had by help of scanty notices, combined with the internal witness of the cathedral itself, to construct its history, and this he has done right well. First he introduces us to the successive Saxon cathedrals of Kings Kynegils and Kynewald, (dedicated by S. Birinus, in 646 or 7,) and that of S. Athelwold, (dedicated in 980,) the latter of which he elucidates by the help of a curious contemporaneous poem by the monk Wolstan. Then he describes Bishop Walkelin's enormous Norman structure, (begun in 1070 and dedicated in 1093,) which still exists in the mass, though marvellously metamorphosed; and then after elucidating the rebuilding of the low eastern end by Bishop de Lucy, in the year 1202, in perfect First-Pointed, (a memorable chronological fact,) and the subsequent changes in the Presbytery, commenced in Middle-Pointed days, he develops the process by which Bishops Edyngdon, Wykeham, and his successors down to Fox, transformed the huge Romanesque cathedral into one (in the main) of the Third-Pointed style. The whole narrative coheres so closely that we cannot well extract any particular portion, and were we to epitomize the entire description we should far transgress the limits which we have assigned to ourselves, besides unduly trenching upon the work itself. There are however several detached passages of considerable ecclesiological interest, which we feel ourselves perfectly justified in extracting, and for which we trust our readers will be obliged to us.

In p. 15, note *n*, we find in reference to S. Athelwold's church,

"From the description of (or rather allusion to) the courts (*atria*) which the stranger had to pass before he could enter, we learn that there must have been a court of entrance, or western cloister, like those of the well known early Christian basilicas. It seems too that there were chapels disposed even about this court, of which we have an example in the ancient plan of the monastery of S. Gall."

The Professor speaking of the enormous tower-piers which charac-

terize this church, and which were reared in consequence of the fall of Walkelin's tower in 1107, observes (p. 32),

"There can be no doubt that these piers were erected under the influence of the panic caused by the fall of the tower, and that having no certain principles to guide them in determining the necessary dimensions for strength, the builders contented themselves by making the piers as large as the place would admit, sacrificing beauty and fitness to necessity. And this is really the history of all constructions. It is a great mistake to suppose that the architects of old were governed by scientific principles; practice and experience taught them the necessary proportions. They began by making their structures as strong as they could; if from bad workmanship and unequal settlements the building fell, they made it so much the bigger next time. Finding it now too large, they reduced the next building of the kind, and so on, by gradual experiments, were brought to proportions at once safe and beautiful. But all their works show that they had no just conceptions of statical principles, and that they were guided by natural ingenuity alone, assisted by the numerous opportunities which the middle ages afforded for the erection of churches."

Later in the volume, while describing the transformation of the nave, Professor Willis further remarks, (p. 72,) respecting Romanesque masonry,

"It must be remembered that a Norman structure consists of a mere shell of wrought stone-work or ashlar applied against a central mass or core of hard rubble-work firmly compacted together, so firmly indeed that in most cases the ashlar or skin, arch-voussoirs and all, may be entirely taken away and the rubble structure will stand firmly for ages. Examples of this may often be seen in Norman ruins when the ashlar has been stripped for building material, while the rubble has not been worth the labour of destruction. Thus at Bury S. Edmunds, Thetford, Binham, Castle Acre, and in many other monastic ruins, Norman rubble walls still stand upright without a particle of ashlar remaining. This process is assisted by the very slight bond which these rude workmen thought it necessary to establish between the skin and the body of the work, as well as by the superabundant and unnecessary strength which the enormous dimensions of their walls gave to the buildings, and which made them quite able to stand alone when they had lost their ashlar decoration."

Saxon cathedrals have, according to the temper, the object, and the information of different writers, been most variously described, sometimes being degraded into something little better than wigwams, at others painted in language only suited to the statelier edifices of the succeeding race. Professor Willis seems to us to have very felicitously hit the mean between these opposite exaggerations, and we may assume his statement, (p. 34,) as about the true state of the case.

"That many of the Saxon churches were erected of stone, and on plans of great complexity, with crypts, triforia, clerestories, central towers, and other parts resembling in arrangement the Norman churches, can hardly be doubted, from the descriptions that have been preserved to us. But that in dimensions and decorations they at all equalled the churches of their successors is wholly improbable. That cotemporary writers should praise them as immeasurably lofty and spacious is natural, and in perfect accordance with the practice of all writers, who necessarily imagine the great works of their own age to be the greatest works possible, because they have never seen anything better or half so good. Perhaps the best testimony to their comparative

merit is given by Bishop Wolstan of Worcester. He, after the Conquest, had erected a new church there to replace the Saxon church which his predecessor, Oswald, had built (c. 980). It was on a different site, and when the new church was sufficiently advanced to be occupied by the monks, he ordered the old church, the work of the blessed Oswald, to be unroofed and pulled down. But Wolstan standing in the open air and looking on, could not restrain his tears at the sight, saying, 'We wretched people destroy the works of the saints, that we may get praise for ourselves. That age of happy men knew not how to construct pompous edifices, but they knew well how, under such roofs as they had, to sacrifice themselves to God, and to set a good example. We, alas! strive that we may pile up stones, neglecting the while the care of souls.*' Whatever allowance may be made for the Saxon feelings of Wolstan, himself a Saxon Bishop among Normans, and therefore in all probability unfriendly to the new modes, yet the phraseology necessarily implies a strong and undeniable contrast between the Saxon and Norman practice and manner of building, and an apology for the inferiority of the former."

Much light we are convinced might be thrown on Saxon architecture by the study with this object of the Romanesque churches of Germany: some of them contemporaneous with the Saxon dynasty in England, and built in the land which first subdued and partly peopled our isle, and then received the light from the English missionaries. The Abbey-church of Laach for example, still retains its *atrium*.

In pp. 47 and 48 a curious architectural fact is described which affords strong presumptive evidence that, had the Third-Pointed alterations been carried out in the transepts, their eastern aisles would have been destroyed; so ruthless was the spirit of alteration in those days, and so little reverence comparatively was displayed in the works of the best men:—for it must not be forgotten that the eastern aisles of transepts were intended for chapels. The Romanesque cathedral possessed moreover, or it was intended that it should have possessed, huge western towers whose foundations were laid bare in the course of last year; such also was the case at Gloucester cathedral, and also we have been informed at S. Alban's Abbey. Destructions like these cannot be considered in any other light than as barbarous.

The description of the west window of the cathedral, (p. 64,) is striking, and it becomes more interesting when we reflect that this window was the very incunabula of Third-Pointed, having been part of Bishop Edyngdon's work.

"The design of the west window is singularly simple, reducing itself to the merest stone-grating. Divided into three great vertical compartments by principal monials, each of these is again split into three by secondary monials. Seven transoms divide the space into eight horizontal compartments. But the door in the centre and the arch-heads of the lights disturb the regularity of those at the top and bottom of the window. The window sill coincides with the second transom from the bottom, consequently we have panels below it and lights above it; then we find four rows of nine lights each, all alike, and above these the arch-head, which can scarcely be said to be filled with tracery, so completely does the grating-like character pervade it. In fact, in the central group of lights the grating extends to the very top, as well as in the middle of each great lateral division, the only attempt at curvilinear

* Malm. de Gest. Pont. lib. iv. p. 280.

tracery being the filling up of the two side subordinate compartments of each great lateral division; and this, as it happens to coincide with the similar parts of Wykeham's aisle and clerestory windows, has been thought by some writers enough to identify the two as the works of the same person."

In pp. 67 and 68, Professor Willis compares the naves of Canterbury and Winchester.

"The general arrangement of the two compositions will be found the same. But the pier-arch mouldings of the former (Canterbury) are much lighter and the piers more slender than of the latter. This is due to the different construction, the one having been completely rebuilt, the other being a mere casing of or refacing of a heavy Norman structure. So also the balcony of Winchester does not appear at Canterbury, and the panelling of the combined triforium and clerestory above, which in the former is set back in the middle and enriched with a frame of mouldings, in the latter is all in one place, because in the first case a thick Norman wall was to be dealt with and disguised."

But the pattern of the tracery is the same in both examples, only that the Canterbury transom is higher in proportion. Also in both the opening of the triforium is pierced through the panel.

"The side-aisle windows of Winchester are exactly the same as the clerestory windows. But in Canterbury the side-aisle windows differ totally from the clerestory windows, and the latter are the same as at Winchester."

These works at Winchester (*i.e.* Wykeham's portion,) commenced in 1394, those at Canterbury in 1380; but the latter being a complete rebuilding, was a more extensive operation.

"By this time the Canterbury nave must have been carried up to the pier-arches, and as their clerestory was changed to a pattern resembling that of Winchester, while Winchester remained the same in side-aisles and clerestory, it is fair to consider that the first is copied from the last."

The work is illustrated with numerous wood-cuts of great beauty, designed by Mr. Delamotte, and engraved by Mr. Heaviside, among which we would mention the one in p. 66, for the singular fidelity with which it represents the different effect of stone and timber placed in juxta-position. There is an interesting collection of mouldings given from various parts of the cathedral, and its history is developed in a block-plan, indicating the successive epochs of the work, and the changes in the form of the buildings by a variety of shadings and colours.

We trust that we may have to welcome the third volume of the series, that devoted to York Minster, with no longer delay than may be necessary towards perfecting an undertaking of such deep and minute research.

MR. COCKERELL ON WILLIAM OF WYKEHAM.

The Architectural Works of William of Wykeham. By C. R. COCKERELL, Esq., Professor of Architecture in the Royal Academy. Pp. 46. (From the Proceedings of the Annual Meeting of the Archæological Institute of Great Britain and Ireland, at Winchester, September, 1845.)

MR. COCKERELL has supplied to the volume of Transactions of the Archæological Institute an interesting article on William of Wykeham. Next to the investigation of the details and history of some great pile, such as the religious corporations of the Middle Ages have handed down to us, and indeed often of equal value with it, is a concise description of the life and works of a great architect who had a hand in effecting one of those changes of style which have been turning-points in the history of the arts; and when the attempt is carried beyond a mere biography that might have been compiled out of the usual sources of information, and pains are taken to trace out the original plans of the buildings he erected, and to lay them clearly before the eye, and when further it is endeavoured to investigate those rules of construction on which it is asserted that these buildings were erected, we feel doubly grateful. Of course we ourselves owe something to the subject, as we have our own views as to the rise, progress, and decay of Christian architecture, and above all respecting that kind of it which it behoves us now to cultivate: we cannot look at William of Wykeham with the reverence with which we should regard the inventor of the pointed arch, or the designer of Cologne cathedral. He was born when England was rarely prosperous, when her architecture was at its greatest perfection: and without intending in the slightest degree to draw any parallel between things so different, or to assume the connexion between them, we think that he gave the first impulse to the degradation of his art, and we know that the times that followed him were unequalled in misery and national crime, except it be by those which after a brief interval succeeded. None however who has heard of the educational establishments of this great man can fail, if he have a particle of good feeling, to estimate them as of far greater weight than any defects in his taste that may afterwards have been developed to an extent he could not have foreseen, and may have led to the downfall of art;—defects of taste too which occur in buildings to which he devoted such care and such princely revenues. A nation's gratitude is well due to him, and we had been better pleased that a list of the saints and worthies of the English Church, which some years back was announced, and which we had hoped might have afforded a good and satisfactory ecclesiastical history of our country previous to the Reformation, should have concluded with such names as William of Wykeham, and the Lady Margaret, than that an architectural society since founded should have taken his name as the symbol of their association.

Born in 1323, introduced at court twenty-three years later, in twenty-one years he passed through various degrees of promotion to Lord Chancellor and Bishop of Winchester. He may have had a hand in completing the noble chapel of S. Stephen, at Westminster, and building the Round Tower at Windsor, which Mr. Cockerell shows clearly enough to have been the *Tabula Rotunda* mentioned by Walsingham. From 1356 he appears to have had the charge of the works at Windsor; from 1367 to 71 his duties as Chancellor and Bishop of Winchester appear to have absorbed his attention.* From 1391 to 96 he was employed on his colleges, and after 1394 he undertook his great works at his cathedral. Concerning the conclusion of these latter works after his death in 1404, we have a long and interesting extract from his will relating to the building, and to the glass with which the south side of his new works was to be adorned. We wish we could find room to follow out the parallel Mr. Cockerell draws between the ground-plans of Windsor Castle and of Wykeham's two colleges, for the purpose of displaying his merits in contriving his plans: a matter which we the more regret, because the differences of opinion we feel bound to express with his biographer on Wykeham's merits as to the arts of Christian design, extends not to those excellencies, which Mr. Cockerell so well appreciates in his general arrangement; and no one who has seen New College, and fancied what its buildings originally were, and observed what its chapel and cloister are still, can have failed to be deeply impressed with the feeling and the beauty of constructions so appropriate to the designer's intentions.†

There is one respect in which we are unable to follow our biographer in his praise of Wykeham, and that concerns the mode in which he packed several buildings of common import to his colleges in one range, and under one roof. No doubt this is consistent with modern practice, and in this respect Mr. Barry's Houses of Parliament more than justify the parallel Mr. Cockerell has drawn between him and Wykeham; but we hold it to be a better principle, that each portion of the structure should be distinct from the rest, and show forth its proper use;

* We must leave Lord Campbell and Mr. Cockerell to fight out their very pretty dispute concerning architectural chancellors. Certainly the latter is not deficient either in good reasons or in sharp words: he might have spared the taunting comparison which he seems to draw between the duration of Wykeham's chancellorship and that of his adversary, and the other piquant allusions with which he winds up the note in which this question of legal and architectural propriety is discussed. A few pages further he gives an important testimony, if it be well weighed, to Wykeham's business-like habits. After noticing that he must have spent half a million of modern money on his own constructions, he continues, "The exact calculation of means to ends must have been one of the great sources of his credit with the king, and the public. The completeness of all works undertaken by him, is a very remarkable trait of his character, as indeed generally may be said of that of his countrymen also, especially as contrasted with our generous and tasteful neighbours on the continent, whose designs, more particularly ecclesiastical, unquestionably more magnificent than our own, yet are subject ever to the reproach 'this man began to build, but was not able to finish.'" However just his defence of the chancellor, such testimony as this proves more for Wykeham's greatness than the reiterated skirmish with Lord Campbell.

† One thing we must take leave to note in these days of the worship of brick and mortar, when the vulgar conceive that no college or hospital can be established, or any other great institution formed, without a big house to place it in. Wykeham's colleges were in activity twenty years before his colleges were built. He had grasped the great idea of twin educational establishments mutually feeding one another, and he worked upon it at once. The buildings in which they should be permanently housed, were to be the proofs that his designs had succeeded, and were matured, not as in these days means of advertising, or props to support inefficient men in the conduct of sickly institutions: for his dependence was on the heart, not on the shell.

and we must again express our obligations to Mr. Pugin for broadly laying down this principle. We think therefore that the hall, in some degree rivalling the chapel in effect,* and still more the school-room packed under the hall, (a refectory, as Mr. Cockerell most properly calls it,) and, worse still, the cellar, the buttery, the bursary, the audit-room and library, upon several floors above one another, are not consistent with correct taste. Convenience must of course be consulted; this done, the buildings should as much as possible be distinct, and show each its meaning: the habitations of the brotherhood should be exceeded in magnificence by those appropriated to the heads of the institution; these again by the buildings of common interest, and the chapel in height and grandeur surpassing them all, in the same degree that the worship of God and His glory should surpass not only all selfish interests, but also all notions of common concernment, and of worldly government.

Differing however as we do from Mr. Cockerell in this respect, we should be doing him injustice were we not to acknowledge the pleasure we have received from his very clear description of the details of these buildings; and though when expressing most properly and feelingly his annoyance at the "new wine which has been placed in old bottles,"—by the deplorable mistakes of Wyatt and Reynolds in New College chapel, and by the removal of a hammer-beam roof, which after the example of All Souls Chapel, he is disposed to think was formerly there,—he cannot refrain from some allusions to "putting old wine into new bottles," (which by the way we never heard could do any harm at all, nor did we think that old wine was objected to by any but a teetotaler,) that has been committed by the frequent erection of Norman and Pointed churches of late; we must forgive such symptoms of his older nature peeping out, for the sake of illustrations, deserving the warmest thanks of all who value the religious architecture of England.

In a few pages at the end he shortly sums up the merits of Wykeham's works in language with which we generally agree: though much of his praise we should extend to Pointed architecture generally, and we are unable to follow him through some statements which show his well-known preference for the Classical styles. We cannot forbear to quote a portion of a long passage on the appropriateness of the ornaments in the colleges.

"At the entrance of the hall and kitchen, the recreating psalter and bagpipe are affixed: over the kitchen window is Excess, a head vomiting; and opposite is Frugality in the figure of a Bursar with his iron-bound money chest; over the master's windows are the pedagogue instructing, and a listless scholar, scarcely attentive to the book he holds in his hand. Elsewhere we recognize the soldier, the scholar, the clergyman, &c., as suggesting the various professions in which the inmates may occupy themselves in after life.

"The inept substitutions for these significant and appropriate ornaments, which we resign so often (in our imitative mania,) to the gross and uninformed carver, are not warranted by the example of Wykeham's works; they are

* It is fit that we should remember that Mr. Cockerell in another place notices with approbation the distinction Wykeham made between the windows of the refectory and the chapel; he observes that a modern architect would have desired uniformity. Wykeham knew better: we wish he had made the distinction still more obvious.

among the most palpable evidences of the insufficiency and inaptness of our mimicry of this style, in most instances in the present day; and they betray as great ignorance of the poetical mind and spirit of mediæval sculpture, as of the true principles of its architectural proportions."

Here we are most glad to join with Mr. Cockerell both in our homage to the mediæval architects who paid so much attention to the appropriateness and proper symbolism of by far the larger part of the ornaments of their buildings, and in censuring the neglect of such things in our own times, in which the march of civilization has rendered it difficult for the architect, employed probably at one time on buildings scattered throughout the whole of the land, to give proper attention to the finer touches of any: added to which, the contract-system of building, while it lasts, is sure to render a greater degree of care when it is bestowed utterly useless. When shall we learn that along with more of architectural display a different and more liberal mode of managing those employed is appropriate when building a church or a college from what may be not unsuitable to a boundary wall or a workhouse? Mr. Cockerell, we are glad to see, acknowledges that the faults he blames are not universal, and we could, were it proper, mention several instances which are by no means open to censure.

We have only now to notice a portion of this paper of several pages in great measure distinct from the rest, in which certain theories are propounded as to the internal proportions of churches, and the different heights of their interiors and exteriors. They appear to be based in the first instance on observations by the late Mr. Kerrich, who in the nineteenth volume of the *Archæologia*, p. 353, gives nineteen examples of churches, whose ground-plan in extreme length and breadth agrees with the length and breadth of the *Vesica piscis* constructed according to the first proposition of Euclid, that is to say, very nearly in the proportion of 7 to 4. Among these examples are the Lateran, S. Peter's, and S. Paul's, at Rome; Bath abbey, Croyland abbey, Hereford cathedral, old Lincoln cathedral, S. George's, Windsor, S. Peter's crypt at Oxford. This rule and another, by which the heights of different parts are made to bear the same proportion to certain breadths of the ground-plan as the perpendicular from the apex of an equilateral triangle to the base, are stated to be founded on certain rules laid down by Vitruvius, and handed down by tradition through builders, and revived or at least enlarged upon by the commentators on Vitruvius, who lived shortly before and after the commencement of the sixteenth century. Of all these authorities, we have been able to refer only to Vitruvius, and we are bound to say that it requires a very considerable stretch of the imagination to follow out Mr. Cockerell's deductions. So far as we are able to judge, the proportions of the human figure and certain notions with respect to numbers, to which Vitruvius refers, were not intended to supply rules for the laying out of the ground-plan and proportions of the whole of the building, which, once determined with truth and certainty, would always be fixed for all styles; but merely to give data for the guidance of the architect in the minor ornaments of the classic styles, and in fitting the proportions of the different parts to the whole;—a subject of great importance no doubt in every

style of architecture, although purely technical, and of far more moment in the Classic styles than in any other : since all that wanders from the Grecian type, otherwise than has been admitted by the great architects who have flourished during the last three centuries, is treated by the great authorities of taste, the "competent persons," as mere ignorant barbarism. Certain relations of the parts of a building to one another must in fact exist; we deny that they have been exactly ascertained. They must be rather, we conceive, of the nature of limits defining merely what on either side of excess or diminution would be a monstrosity : as for instance that a church should not be twenty times as long as it is broad, or the transepts,—in the Western Church—so long as the church. The relations can only be in the nature of direct arithmetical proportion, when some conditions of the building, already arbitrarily laid down, bring such a proportion along with them. This will often be the case ; and we are inclined to think that the proportion of 7 to 4, for the lengths of the church and transepts, on which one of his rules is based, is in many cases nothing but a consequence of the proportion of 2 to 1 for the breadth of the nave and aisles. Taking for instance each severey as 1, and supposing them equal to the breadth of the aisles, the length of transept must for a church of moderate size be 8 ; for 6 seems too short, and 10 would probably be thought too long. If the choir and nave be each of six severeys, and they cannot be much less, the whole length must be 14 ; (we have assumed a centre tower, dividing choir and nave;) and whether it were designed at first to be somewhat shorter or longer, we conceive that this number joined with 8 for the length of the transepts, would be found to satisfy the eye best. If our reasoning has been followed, it will be seen that the proportion of 7 to 4 flows from no exalted symbolism, or inflexible rules of design, but simply from the geometrical circumstances of the case, which do not admit of a different arrangement of numbers without an unpleasing effect. Of course, if the church be much longer, the transepts also may properly be lengthened ; and then we either fall from the same reasons into a ratio nearly the same as that with which we are dealing, or we come to churches, concerning which Mr. Cockerell himself confesses that his rules are utterly at fault. Our readers must pardon us if they have not been able to follow the foregoing reasoning : such things are not easily explained without figures. We have only been dealing with a part of Mr. Cockerell's rules,—the first and second. Something of the same kind of reasoning however we think may be applied to the third also, which relates to the proportion of height and breadth.

We cannot part company, however, from these rules without saying how much, in the enunciation, developement, and proof of them, we miss the clearness of Professor Willis. There is an indefiniteness in the statement of them, as well as in the arguments on which they seem to rest, which fatigues the mind, and either drives it from very weariness away from the subject, or disposes it to accept what is not certainly, but possibly may be, proved. There is also a false print, at the very threshold of the investigation of 102° for 120° which would certainly trip up all who do not detect it. The illustrations too, when

minutely examined, vary considerably from what they ought to be: and except in the proportions of height and length of Winchester College chapel, and of length and breadth of New College chapel, we are at a loss to conceive how they help his theories at all. We make no charge against the larger plate of imaginary buildings, which of course does its work pretty well*; and the ground-plans he gives of the works of William of Wykeham, New College, Winchester College, Windsor, and Queenbro', are entirely satisfactory. On the whole we must express our obligations to Mr. Cockerell for this paper. We have no fear of the architecture we admire being scrutinized by those who will take the pains to understand it. We wish not for it blind admirers, who will not take notice of the defects with which it is sometimes deformed. We care not much what opinion they may form, as to the propriety of reviving it; since we are certain that this must follow from its being duly known: and, when persons with unfriendly prepossessions aid in the work, we have the assurance that their praise is genuine, and not recommended merely by our own blind partiality, and can afford to pass lightly over our differences.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE following members have been elected since the last Anniversary Meeting:—

HONORARY.

Dyce, W. Esq., A.R.A., Professor of the Theory of Fine Arts in King's College, London.

ORDINARY.

Blunt, Rev. W., M.A., Caius College; Kemerton, Tewkesbury.
 Featherstonhaugh, Rev. W., M.A., University College, Durham; Ovingham, Northumberland.
 Greasley, Rev. W., M.A., Christ Church, Oxford; S. Leonard's-on-Sea.
 Haigh, D. J., Esq.; Leeds.
 Major, J., Esq., M.A., Exeter College, Oxford; King's College, London.
 Pollen, Rev. G. B., M.A., Oxon; Little Bookham, Leatherhead.
 Venables, F. E., Esq.; Woodburn Mills, Beaconsfield.
 Wilkinson, Rev. H. J., M.A.; Alverthorpe, Wakefield.
 Wray, Rev. Cecil, M.A.; S. Martin's, Liverpool.

OXFORD ARCHITECTURAL SOCIETY.

THE first meeting in the Michaelmas term was held in the Society's Room, on Wednesday evening, the 4th of November, 1846: the Rev. the President in the Chair. The following new members were elected,—

H. R. Evans, Esq., Hampstead, London;
 T. E. Esplin, Lincoln College;
 G. O. Pigott, Exeter College.

The President read the names of thirteen candidates who will be ballotted for at the next meeting, on the 18th of November, a list of

* It is curious to note the sort of building which is given in illustration: in the lower part of it a Pointed section of the interior of the nave corresponds with exterior of transepts of foreign Romanesque work, which as the building needs a spire alides insensibly into Pointed forms as it rises, until one arrives at an age and country utterly unsuitable to the lower part.

books, &c., purchased by the Society, and a long catalogue of presents. Among the latter were a number of rubbings of brasses presented by Messrs. Ladd, Thornton, Norris, Hake, &c.; a copy of Camden's *Britannia*, by Messrs. Adams and Bicknell, Exeter College; some interesting coloured drawings of various Saints, by Mr. Guy, of Lincoln College; a drawing of the altar vessels at S. Kea's, Cornwall, by Mr. Lingard, of Brazenose College; with several other drawings, &c., by Messrs. Walters, Norris, and Prichard.

The Rev. J. E. Millard, Honorary Secretary, read two letters relating to some of the presents. The first was from Mr. Lingard giving a highly interesting account of the holy vessels at S. Kea's, and the second from Messrs. Adams and Bicknell, the donors of Camden's *Britannia*, expressing a regret that heraldry, genealogy, &c., were not more prominent among the studies of the Society.

Mr. Millard then read the report of the Committee. It stated that the Rev. C. P. Chretien having resigned the office of Secretary, Mr. Wayte, of Trinity College, had been elected in his room, and that Mr. Mozley, of Magdalene College, and Mr. Lowe, of Lincoln College, had been elected into two vacancies in the Committee. In the place of those gentlemen who in the present term go out of the Committee by rotation, the Committee propose the following names; in opposition to which it is in the power of any member to propose a new list, formed in accordance with the rules, between this and the next meeting.

The Ven. the Archdeacon of Oxford, B.D.
 Rev. J. H. Wynne, All Souls College, B.C.L.
 Rev. H. P. Guillemard, Trinity College, B.D.

Rev. W. B. Heathcote, New College, B.C.L.
 Hon. G. F. Boyle, Christ Church.

The Report of the sub-committee for conducting the restoration of Dorchester abbey-church, mentioned that the great east window was now in course of restoration from Mr. Butterfield's design; that the present low roof of the sacarium was about to be replaced by an excellent open one; and that the example of raising terminal subscriptions in particular Colleges for the restoration of particular parts, which was set by some members of Oriel, had been followed by members of Exeter and Trinity Colleges.

Mr. E. A. Freeman, of Trinity College, then read a paper of very great interest and research "On the history of Geometrical window-tracery," illustrated by a large collection of drawings and engravings.

The paper gave rise to some valuable remarks from Mr. Rusken, of Christ Church, Mr. Jones, of Queen's, and Mr. George Gilbert Scott, after which the meeting, which was numerous and well attended, dispersed.

A MEETING was holden in the Society's Room, Holywell, on Wednesday Evening, the 18th November, at which the following new members were admitted:—

The Very Rev. the Dean of Chichester.
 Rev. W. J. Butler, M.A., Trinity College,
 Cambridge.
 G. W. Watson, Merton College.
 Rev. T. Cornthwaite, M.A., Walthamstow.
 E. H. Knowles, M.A., Queen's College.
 J. F. Russell, Wadham College.

R. G. Thomas, Christ Church.
 P. A. George, Trinity College.
 F. M. Spilsbury, Trinity College.
 F. W. Foster, Trinity College.
 The Hon. J. B. Forbes, Oriel College.
 J. W. Burgon, B.A., Oriel College.
 Charles Snell, Trinity College.

The Chairman, (Rev. J. Ley, Exeter College,) read a list of presents to, and purchases by, the Society.

The Rev. J. E. Millard, Honorary Secretary, read the Report of the Committee, which called attention to the Meeting for the election of Officers, &c., which is to take place on Wednesday next, the 25th November, and to the method of proceeding on that occasion. It also called for the aid of members in completing the Catalogue of Rubbings of Brasses. The Report respecting Dorchester abbey-church, stated that the works were proceeding favourably. Two images, (SS. Peter and Paul,) intended for the canopies of the sedilia, were exhibited.

Mr. G. W. Cox, of Trinity College, then read a paper on Church Plate, and the general employment of metal in Churches.

Mr. Jones, of Queen's College, exhibited a drawing of the proposed restoration of the choir-screen at S. David's cathedral, as designed by Mr. Butterfield.

The Meeting then dissolved.

REVIEWS.

Architectural Illustrations of Skelton Church, Yorkshire, by EVAN CHRISTIAN, Architect. Accompanied by a brief descriptive account of the building. London: G. Bell, 1846. Folio, 17 plates.

THE careful publication of the existing remains of former days is a useful and improving occupation for young architects, and when undertaken in a right spirit deserves our commendation. Such a church as All Saints, Skelton, most amply deserves being put upon record, both for its own very great though imperfect beauties, and as a link in the chain of Ecclesiological History. Our readers will probably have heard of it as a very beautiful specimen of the First-Pointed style, but in all probability they will not, (unless they have seen it,) have realized its exceeding littleness. Consisting as it does of chancel and two chantries, nave and aisles, it only measures internally 44 ft. 2 in. by 32 ft. 8 in., the whole being spanned by one roof. The details are very rich and very beautiful, and severely First-Pointed.

We repeat that such a church amply deserves publication, both as an architectural curiosity, and as containing merits and features which, in the hands of inventive and original architects, may be of service to them in the future perfecting of Christian architecture. This, judging from what he says in the commencement of the work, is Mr. Christian's object in bringing this description of Skelton church before the public. If however, which we most sincerely hope may not be the case, these drawings lead to the tasteless and senseless repetition of copies of it, we shall say that he has undesignedly put that forth which, we fear, will prove very hurtful to the cause of ecclesiology. We cannot conceive that a literal copy of Skelton, its dimensions and richness of detail being both preserved, would ever be made excepting

in the instance of its being adopted as the model for some domestic chapel. To such an adoption, we need hardly say that with our opinion of the imperfection of First-Pointed, we should be much averse. It is however very possible, that we may see repetitions of this type, either simply elongated, or enlarged in all its dimensions, springing up around us. We can hardly afford to think of such a misfortune with the equanimity that we ought to display.

But there is a very great danger, which we are convinced is far from being visionary. There is a deep want in the English Church, hitherto but comparatively little attended to, but still very pressing, that of very small and inexpensive chapels for remote hamlets in rural districts. We can therefore readily conceive such a model as Skelton being grasped at, and cheap and barn-like copies of it being multiplied, retaining its proportions, and its size, but omitting or reducing the details, replacing for example its clustered pillars by simple circular ones. The only way which seems to us open towards averting such a misappropriation, would be for some good architect to turn his attention to the production of small and cheap, but truly ecclesiastical, structures fitted for the need of the present day. It would in such a case be pedantry to object to the repetition in different localities of the same plans.

The details in the work before us seem carefully and fully drawn. The nave and chancel are at present covered with a plaister groining, put up during a well-meant, and (as it appears,) in some respects a most salutary restoration of the church in 1814. Mr. Christian propounds the following conjecture as to its original roofing, which will not appear so strange when we recollect that flat cielings were used in Romanesque times.

"I have been informed that previous to the late repairs there was a ceiling of boards and horizontal beams over the nave and chancel; and although not myself acquainted with any example of such a mode of finishing in old churches of this date, yet I think it quite possible such might have been the original ceiling. Several points of construction serve to make this appear probable. In the first place, in the east and west walls, there is a set-off a little above the level of the side walls, above which the gable wall is about nine inches thinner than it is below; and this would hardly have been allowed to have been visible from within.* Secondly, under the bell-gable there is an archway of communication, the cill of which corresponds in height with the set-off on the east wall, and which therefore, with any but a flat ceiling, would have been useless for the purpose for which it was evidently intended; and thirdly, the gable windows are so plainly finished, that I cannot think they were meant to be seen. The clerk informed me, that he remembered the beams and boards well, and had often, when a boy, run over them. I think, therefore, there is every reason to conclude that the ceiling over the nave was originally flat, or nearly so. The modern groining rises higher than the top of the walls over the arches of the nave, the surface of which is continued up by means of timber and plaster."

It should be remarked, that the eastern triplet is equal, and that its

* Mr. Christian's meaning in this passage is clear: but he has expressed it rather awkwardly, as if the non-visibility caused the diminished thickness, the contrary of which must have been the case.

head rises nearly as high as the line where the wall grows thinner, thus negating the supposition of the intention or existence of ancient groining on the assumption of the remainder of Mr. Christian's theory. The bell-gable is placed between the nave and chancel: from its size, and its being double, it was manifestly not intended to hold the sancte-bell.

A Critical Dissertation on Professor Willis's "Architectural History of Canterbury Cathedral." By CHARLES SANDYS. London: John Russell Smith. 1846. 8vo. pp. 62.

It is not many years since those who took pleasure in exploring the records of past times, rejoiced in the appellation of "Antiquaries." A most useful and meritorious body of men they were, though of course in many respects behind the requirements which are now necessary to constitute an "Ecclesiologist," or even an "Archæologist." To this class we must refer (although he may not probably himself accept the title) the author of the pamphlet named at the head of this article. We do not mean to imply that Mr. Sandys is a bigoted adherent of the old school, a living Sylvanus Urban; he uses Rickman's nomenclature, and seems anxious to move with the architectural movement. Still his pamphlet is the work of one suddenly and disagreeably awakened from a long dream. He is a lover of Canterbury cathedral, and apparently cherishes a veneration which appears enthusiastic for the memory of the Blessed Lanfranc. We of course applaud him for, and warmly sympathize with him in these feelings—not so however in the method which he has adopted for expressing them. True love need not be blind, and admiration should not shut its eyes to facts; like many other worthy individuals he had long hugged himself in the belief that much of the existing structure, at least in its general plan, (the western portion of the crypt actually so,) was the work of the great Lombard primate. Professor Willis put forth searching, ruthless facts, which utterly explode this fond theory, and Mr. Sandys, instead of seeing that the question of the length of the eastern limb of his cathedral does not at all affect the greatness of the Archbishop, hotly takes up the Lanfrancian quarrel, and tilts like another Amadis. The case between the two belligerents is this. As both the Professor and Mr. Sandys agree, B. Lanfranc rebuilt Canterbury cathedral, which he found in a most desolate condition. In the time of S. Anselm, the Prior Ernulph, (this and the following passages are given both by Professor Willis and Mr. Sandys, the latter quoting the former:) 1. "*Cantix̄ dejectam priorem partem ecclesiæ, adeo splendide erexit ut nihil &c.*" (Gul. Malms. de Gest. Pontif. 234.) 2. "*Cancellum quippe ecclesiæ. . . quem venerabilis Ernulphus antecessor ejus imperfectum reliquerat, ipse*" [Conradus] "*suâ industriâ magnificè consummavit, consummatumque egregiâ picturâ decoravit, decoratum verò pretiosis ornamentis locupletavit.*" (Obit. in Ang. Sac. tom. i. p. 137.) 3. "*Super hæc, ipsum oratorium quantum a majore turre in*

orientem porrectum est, ipso Patre Anselmo providente, disponente, auctum est. . . . Et quidem eodem spatio, ipsa ecclesia eâdem villâ potita est, et silva, et villæ, et toti redditus ejus in novo opere quod a majori turre in orientem tenditur, quodq; ipse Pater Anselmus inchoasse dignoscitur, consumpta sunt." (Edmar. Hist. Nov. lib. v. p. 108; and lib. ii. p. 35.) 4. "Ecclesiam Cantuariæ a Lanfranco fundatam et consummatam, sed per Anselmum auctam dedicavit." (Gerv. Act. Pont. 1664.) The inference which the Professor draws from all these passages is, that Ernulph pulled down the whole Eastern limb of the church, and commenced its re-edification on a larger scale, and that his successor, Conrad, finished the work. (Have our readers any thing better to conjecture?) He then in a subsequent chapter inquires why Ernulph should undertake a work apparently so lavish and so wild, as pulling down and rebuilding the Eastern limb of a cathedral, seven years after it had been first built. He enters into a minute inquiry, the result of which is, that he establishes the very great probability of the hypothesis, that this was done owing to the extreme shortness of the Eastern limb, which was only (as in other churches of Romanesque date, when basilics were growing into mediæval cathedrals,) devoted to the purpose of the sacrum merely, the choir being under the great tower. The days of S. Anselm were those of extreme ecclesiological development. The shadow of S. Gregory VII. had passed over the Western Church. The result was that his Priors Ernulph and Conrad pulled down the Lanfrancian sacrum, and showed the English Church the first instance of a long Eastern limb, in which both choir and sacrum were placed eastward of the great tower. This hypothesis, which we confess we consider hardly less than irrefragable, and to corroborate which we imagine that the Professor possesses arguments which he has not recorded in his book, does not at all please Mr. Sandys. In the joy of conscious superiority he pronounces it "altogether visionary, fanciful, and unfounded."—(page 33.) And then having so disposed of his adversary he records his own interpretation of the four passages which we have quoted. His method is ingenious. He assumes the word *cancelus*, in the second extract, to be the interpreting term of the whole. From this assumption he deduces this most logical chain of argument. Ernulph and Conrad built the chancel; but the Trinity chapel, the tower of S. Peter and S. Paul, and that of S. Andrew, and the great eastern transept, are not part of the chancel, *ergo* they did not build them, and *ergo* still further, Lanfranc must have done so. But the crowning argument has yet to be brought forward. These portions could not be Ernulph's work because "they did *not* stretch from the great tower, but extended from Lanfranc's great western transept, and are part of his original structure." (page 35.)* We confess we may be very obtuse, but considering that the great tower was placed between the two branches of the great western transept and in a line with them, we do not quite clearly see how these portions of the church could "extend from" them without "stretching from" the tower. But Mr. Sandys sees the way, and triumphantly exclaims, "*expressio unius exclusio*

* The *Italics* are Mr. Sandys'.

est alterius." The result of course of his hypothesis will be, that "prior pars ecclesie" means the middle part. But he has fresh arguments, such as the one where he twists the incident of the lead, in which B. Lanfranc's body had been wrapped, not having been disturbed till the days of the second rebuilding, into meaning that his tomb had not been removed. We hardly think it worth while to pursue the examination of this pamphlet any further. Mr. Sandys does detect the Professor in a chronological trip, respecting the window in S. Anselm's chapel, which he thoughtlessly attributes to Prior d'Estrio, though it dates five years after his death. He need not however assume so very jubilant a tone upon the occasion. Our antiquary has certainly shown a commendable zeal for the honour of Canterbury, and if he will give up the honours of controversy for the quieter pursuits of untheoretical research, he may make the utility of his studies more commensurate with the pleasure which they clearly afford him.

Architectural Parallels of the Principal Abbey-churches of England and Wales of the twelfth and thirteenth centuries. By EDMUND SHARPE, M.A., Architect. Part vii. Folio. London: Van Voorst.

WE found reason to object to the last number of Mr. Sharpe's very sumptuous work for containing engravings more suited to a book of landscape illustrations, than one of the character of the present publication. We are happy to say that we have no such fault to find with the seventh part. All the illustrations in it are, as far as subject goes, well chosen, and useful; the restorations, as architectural studies; the perspective views, as giving a general notion of the buildings in question. The part before us contains perspective views, both internal and external, of the east end of Rievaulx Abbey, with geometrical elevations of the same restored. In this restoration the third (the gable) story, on which all that now remains is about a course of stoney, and a little more adjoining the flanking turrets, is reproduced in the form of a triplet, with a blank lancet-panel on each side. We confess that we are very sceptical about the latter. In the last instance, if the perspective view be faithful, enough of the story remains to show that none such ever existed. Also blank panels are not of the spirit of this elevation: none occur in the two lower stories which still exist, the lowest presenting an equal, the middle an unequal triplet. There is no reason that they should be adopted in the highest one to the manifest detriment of the pyramidal principle. We can also express our disbelief as to the tooth-moulding running below the eaves, and likewise in the very small cross which crowns the apex. The tooth-moulding of the side elevation is carried horizontally across the east end, and still exists, dividing the second and third stories: so this is no justification of the gable-moulding. Such discrepancies (if merely proceeding from carelessness,) as those which we have pointed out between the perspective view of the east end and its restoration cannot but somewhat shake our faith in the publication. The other plates are a perspective view of the choir of Rievaulx in its present condition, a longitudinal section, and a south elevation of the same restored; also, on one plate, a bay of the aisles of Rievaulx and a bay of those of Brid-

lington compared. The two remaining plates are a perspective of the west end of Howden church, a beautiful specimen of early Middle-Pointed, and an interior of the east end of the north aisle of Selby abbey.

Our readers will have remarked the exclusive possession which Yorkshire has as yet had of Mr. Sharpe's work. This, considering his northern origin, and the number and beauty of the ecclesiastical remains of that country, is most pardonable, provided, which we trust may be the case, the work shall not be terminated before the proper balance be established.

ECCLESIOLOGICAL NOTES.

S. Mary, Stottesden, Shropshire.—A very interesting church, like many Shropshire churches, abounding in Romanesque and Middle-Pointed work; besides which there is a most singular doorway in the tower opening to the nave, which has a very Saxon character. The head of the door is horizontal with a kind of entablature over it, containing rude sculpture; above which a misshapen, but nearly straight-sided arch is formed by ribs which do not quite unite at the apex, which is occupied by a grotesque head. The tower itself has an early character in its lower parts, being without buttresses, or any openings except narrow slits. The west door has a semi-circular arch on impost: the upper story is Third-Pointed, with a battlement. The church is of a large portion of the south aisle—the original aisles having been narrow, spacious, but somewhat irregular in its present appearance, owing to the widening and that on the north retaining much of its original character. There is no clerestory; the roofs are tiled, and that of the north aisle brought down very low. The arcades on both sides have early Romanesque arches, but dissimilar in many respects; the northern arches are rather low but less plain than the southern, which have no mouldings at all. The columns are circular, with square capitals. Eastward of these early arches are two narrow Pointed ones with continuous mouldings, of the Middle-Pointed period. The north aisle is very low and narrow, having more the appearance of a shed, and both the wall and the arches are much out of the perpendicular. Its east end is occupied by a vestry, and its windows are mostly rather late and poor. The north door is First-Pointed with mouldings and shafts, having toothed capitals. A south porch is added to the south wall, of which the outer door has an obtuse arch, the inner one a pointed one with impost mouldings, both apparently First-Pointed. The extended portion of the south aisle is of Middle-Pointed character; the east window, of three lights, has fine flowing tracery, but is cut by the modern cieling. The other windows are of two lights. At the west end of this aisle, which is original, is a narrow lancet. There is no chancel-arch; but the chancel has some very fine Middle-Pointed work. The east window, of five lights, is of a character not uncommon in Shropshire; the monials intersect, and the interstices in the tracery are filled with quatrefoils, except that at the apex, which has a sexfoil. In this window are considerable fragments of rich stained glass. The north-east and south-east windows are of three lights: under the former is a rude arch in the wall, with mutilated clustered shafts, which may have been a tomb or the Easter Sepulchre. Under the latter is a curious piscina with a somewhat flat arch cingfoiled, and the lower ledge considerably advanced. Westward of this are three ascending sedilia of great beauty, having crocketed triangular canopies, and divided by buttresses, which are surmounted by crocketed pinnacles, but the arches have no foliations. Adjacent to the sedilia is a small door of ogee form, over which, in the interior, is an arch of very curious form, being a variety of the ogee. There is a long trefoil lancet-window on the south-west of the chancel, having fine mouldings. The font, now improperly placed in

the chancel, is a very fine Romanesque one—the bowl large of circular form—its upper surface sculptured with a kind of knotty ornament; the other part enriched with medallions containing figures of beasts and other emblematical figures within borders filled with the nailhead ornament: the stem is cylindrical. The pulpit is Jacobean.

S. Peter, Worfield, Shropshire.—A large and ininteresting church, almost wholly of the fine Middle-Pointed work which abounds in Shropshire, but with the embellishment (not so common in that county,) of a fine spire. The steeple is however a Third-Pointed addition, and is placed at the west end of the south aisle, of which it occupies one bay. The material is red sandstone; the chancel, which is of great length, is unfortunately modernized, and a south porch is of equally barbarous character; yet the general outline of the church is very picturesque, and the situation, on very uneven ground, and backed by wood, is happily chosen. The spire is lofty and well proportioned, with three heights of canopied windows; the tower has pinnacles at the angles, and an embattled parapet, but the details are generally rather poor. There is no clerestory, the nave and aisles being of nearly equal width and height; the arcades have wide pointed arches, with hood-mouldings and octagonal pillars, but on each side, next the chancel, is one much smaller arch of plainer character, merely broken in the wall, and opening into the chantry-chapels at the east of the aisles. Against the wall on the south side is the trace of an early column, and the chancel-arch rises from circular shafts, with capitals curiously surmounted by abaci, one sculptured with ball-flowers, the other with heads. In this part of the church there are indications of a change in the original plan, and possibly the original nave may have had no aisles; but the present appearances are somewhat perplexing. Another curious feature is the existence of a First-Pointed window in the wall on the south side, between the arcade and the tower. It has two lancet-lights and shafts, within a containing arch, and somewhat resembles a belfry window. Beneath it is a single Middle-Pointed window with foliation. The south door has bold continued mouldings; the windows have all been of excellent character of different sizes, but some have unhappily lost their tracery. That at the east end of the south aisle has an ogee-head, but no foliations in the tracery. That at the east of the north aisle is of singular beauty and remarkable tracery; having five lights, with considerable fragments of fine stained glass. The north chantry-chapel is enclosed by an elegant wood screen of late work. The general effect of the interior is imposing; the arches and pillars have been cleansed from whitewash, the whole is neat, and apparently cared for. We hope that some day the unlucky modernisms of the chancel may disappear, and the mutilated tracery of some of the southern windows be worthily restored.

S. John and S. Alkmund, Aymestrey, Herefordshire.—This church, situated in the midst of a pretty village in a fine woody valley, has a very pleasing external appearance, and is further entitled to notice from some interesting architectural peculiarities. The tower, which is at the west end, though not rude or coarse in its external features, has every appearance of having been constructed for purposes of defence. The lower part has a plain stone vault, and has probably always served for an entrance. It is entered from without by a plain chamfered door-way, without shafts or impost mouldings, and opens to the nave by one somewhat similar, near which is a small benatura with trefoiled niche. The walls are very thick, and the lower part has stone seats on each side. In the ringing-floor are window-seats, the windows themselves on the north and south being small and narrow, but much splayed internally. That on the west is larger, having a square head and two trefoil lights. The belfry-windows have a Middle-Pointed character, and the tower is divided externally into two nearly equal portions by one string-course. The parapet is embattled; the stair-turret at the north-east angle. Its general appear-

ance is Third-Pointed, but it may be earlier. The nave has on each side an arcade of three pointed arches, rather coarsely worked, and with very curious piers, each composed of four round columns arranged in a square, with very small octagonal shafts between them, the whole having a general octagonal capital and a square base. These are probably of early Middle-Pointed character, and over them is a clerestory, which has in each compartment a small window of two lights simply trefoiled, internally having a containing arch, but none without. These are nearly concealed externally by the high sloping tiled roof of the aisles. There is a plain south porch, and the aisles have no west windows. There is rather a coarse chancel-arch; but an elegant rood-loft remains in a tolerably perfect state, having the usual vine-leaf cornices, of Third-Pointed character; but the lateral divisions of the screen have lost their feathering. The east end of the aisle are enclosed with wood screens of the same date; the pulpit has Jacobean carving. The windows of the aisles are square-headed and apparently late. The chancel has no windows on the north: its eastern one, an ordinary Third-Pointed one, has only two lights; of those on the south, one has trefoiled, one cinquefoiled lights within a contracted arch. Against the south wall is seen a Romanesque capital, and there is a small piscina, the basin of which is octagonal and projecting. In the chancel is a fine incised slab, with figures of a knight and lady beneath triangular canopies, and a mutilated legend. The font has a plain circular bowl upon a cylindrical stem. The sacarium has a pede-cloth of "encaustic tile" pattern; the covering of the altar and pulpit-cloth are of crimson velvet lately presented to the church.

S. Michael, Aston Clinton, Bucks.—This church in its external appearance resembles many others in the neighbourhood, being entirely covered with rough-cast, and having the usual arrangement of a chancel, a nave with aisles and western tower. The arcades of the nave and the chancel-arch are First-Pointed, the former having the pillars alternately circular and octagonal; and the arches on the north are not quite uniform with those on the south. The northern clerestory has two circular windows, octofoiled, and set within squares; the southern clerestory is debased. Several windows in the aisles are Third-Pointed, with square heads; others, also with square heads, have an earlier character, of which one has three lights divided by perpendicular monials, and in each light a quatrefoil set above a trefoil head. Another window at the west end of the north aisle has two trefoil-headed lights under a pointed arch. Within the south porch is a good door with continuous mouldings, one of which is flowered, and a hood upon corbels. The chancel is a fine Middle-Pointed specimen, but the east window has unfortunately been mutilated as well as cut short by a modern roof. On the north side are two windows of two lights, having hoods internally. On the south are three, of which one has been mutilated, and one is a *lychnoscope* of lancet form. On the south side are three very fine sedilia, and a piscina; the piscina and the western sedile only have canopies, which are of ogee form and crocketed; the two intermediate ones, which are immediately under the window, have none. All have rich double feathering and elegant groining, and the western sedile is flanked by crocketed pinnacles rising upon panelled buttresses. The piscina is somewhat shallower, in its mouldings, and the feathering inferior. Within it is a stone shelf and the lower ledge is moulded, and the orifice circular. Opposite to the sedilia, in the north wall, is a fine ogee niche, with crockets and finial, and bold trefoil feathering, and a projecting ledge, having very much the appearance of a credence. There is the trace of a door near it, and on the south the Priests' door adjoins the sedilia. The rood-door is seen on the north of the chancel-arch. In the south aisle is a piscina with trefoil-head, set deep in the wall, having a shelf and circular orifice. The font is modern, bearing the date 1782; the tower also modern, but not badly proportioned, though very poor in detail.

NEW CHURCHES.

S. James the Great, Morpeth.—This church was dedicated on October 15th. Its style is most unfortunately Romanesque: but there are many very creditable and church-like points in the building. The plan is cruciform, with a circular apse, chancel-aisles not running round the apse, aisles to the nave, and north porch. The chancel is parted from its aisles by a stone parclose of intersecting arches; which are continued round the wall of the apse in a mural arcade. The inside of the apse is of polished ashlar. The chancel and the space under the central tower are paved with encaustic tiles. The nine windows of the apse are full of stained glass by Mr. Wailes. In the east window of the north chancel-aisle is a representation of the martyrdom of the patron-saint, by Mr. Clutterbuck. The same artist has represented the Transfiguration and the Agony in the west windows. The sacristy is formed in the eastern part of the south aisle, which is of course an arrangement to be reprehended. How much better it would have been to have had but one aisle, and to have built a real sacristy in the place of the other one. Nothing is worse than a forced uniformity. The altar is raised on nine steps, counting from the nave. The space under the tower is used as a *chorus cantorum*, together with one bay of the local choir: the sacarium, containing the other bay and the apse, is railed off. Unfortunately the *chorus* is not duly screened off: but the pulpit (of stone,) is on the north side of the nave-arch, and there are two desks turned west on the rood-screen line, as if for gospel and epistle. We are informed that the ordinary had forbidden a lectern. Is such an absurdity easily credible? The font is copied from that in Winchester cathedral. It stands at the north-west of the nave. Some parts of the building, such as the porch, and the west doorway, are ornamented with elaborate mouldings. The tower is still unfinished. The altar-plate is of our Society's manufacture: and the hangings and altar-linen are elaborate and beautiful. Mr. Ferrey is the architect.

S. Mark, Pensnett.—We have received a letter from the incumbent of the new district of S. Mark, Pensnett, whose church we noticed in our number for October last, page 150, with the tone of which we are much grieved and surprised. The author of that letter, who affixes his name and requests its insertion, taxes us with all those dishonourable motives which we had ourselves distinctly repudiated and condemned in the commencement of the notice. We put it to himself, is this charitable or justifiable? We saw a design, where we found much to praise in the general intention, but at the same time architectural details which might have been ameliorated. We expressed our regret at having to mention those defects, which however we thought it our duty to do, for the benefit not merely of the builders of other churches, but, it might have been, of those of Pensnett church itself, had our strictures appeared in time, and had they had the inclination to have listened to them. We classed S. Mark's among "churches which are really churches in their mass, and not conventicles, which are the fruits of Christian love and piety, which are so far superior to the structures of a few years gone by," and this we did on the faith of the circular and the lithograph prefixed to it, for we had never heard of

the church before. The result is that we are told we have performed our task "in an unfair and uncandid manner." We are accused of having administered unjust and unasked-for condemnation to one who "might indeed have looked for sympathy and encouragement"; we are informed that "it becomes the writer of the critique in question to ask himself, how far in reviewing S. Mark's church, Pensnett, he has been indulging merely in party feeling, or in pique against particular architects." The writer of this letter attempts to make his position good by denying our assertion of the church "labouring under needless profusion of ornament and irregular multiplicity of parts." We should have thought that we had made our meaning clear, and established our ground by mentioning "the clerestory" "an arcade of five, the three central lights being pierced," a nearly similar arrangement being blamed in the very next notice; "the transepts"; the tower "attached to the south aisle"; (we are now informed that there are local reasons for this arrangement); the broach spire "having three rows of spire lights, and niches with images crowning the haunches." Much of the ornament is to be left in block, and the spire is postponed. Still the lithograph presents the church as completed, and this view of the completed church it was which we criticized. It seems we were mistaken in supposing that there are no chancel-aisles; there are to be partial ones. These the lithograph, being taken from the south-west, did not exhibit. Since we received the letter, we have seen another engraving of the church, giving the east end. This would furnish us with fresh proof (were we inclined to prolong the discussion,) of the correctness of our criticism. The writer denies that the transepts are "rather short," as "from accurate measurement they are more than a square in depth"; at the same time he assumes the entire responsibility of their having been added to the original design. These dimensions do not constitute long transepts in a parish-church. But the longer they are the more do we object to transepts in modern churches, where economy of expense and space is of importance, and where due regard is paid to proper arrangement. "Enclosed in a septfoil circle" was a blunder of the pen or press for "enclosing." We most sincerely wish that we could follow our correspondent's advice of not reviewing either this or any other church from vignettes, but from inspection either of the work itself or of the drawings. But situated as we are, and feeling as we do the need of a perpetual watchfulness on our part, we cannot act otherwise than we have done. We have one more remark to make; and it is one of some importance. Whenever we criticize from published engravings, we always say so. No one therefore can fairly complain of unfair treatment if any of our statements are incorrect from the incorrectness of the drawings. And people must be answerable for the drawings they themselves put out.

Parsonage.—Mr. Woodyer has built a very commendable parsonage at Marchwood, chiefly remarkable inside for its dining-room, which is adapted for receiving poor people, being of large dimensions (24 feet by 20 feet 6 inches), and separated from the hall by a good open screen. The one staircase to the whole house is a spiral one, occupying an

angle between the house and the offices. This is octagonal outside, and is covered by a pyramidal roof. The chimney-pieces and window-cases are in stone; the windows are monialed, and the lights trefoiled. The roofs are high: the chimneys plain but good. The whole design is unassuming; and has that peculiar character which ought to distinguish a parsonage.

Schools.—We have been pleased with some schools built at Bisley, in Surrey, near Guildford, by Mr. Woodyer. Seventy children were to be accommodated. There is one large room, 30 feet by 14 feet, with a high open roof of good plain construction. On one side is a porch, two small rooms, and a cottage of two stories, roofed at right angles to the school-room. The detail is plain and unpretending; not of early character, but without any debasement or attempt at effect.

The same architect has erected schools, still more successful, at Ripley, in the same county. Here the number of children is 160. The school-room, 48 feet by 20, has a moveable wooden folding screen to divide it into two rooms, when wanted. The roof is of good pitch and open. On one side is a double porch, each doorway being a segmental arch, and the two being under a common gable, in the face of which there is a fenestella to hold the bell. No cottage is attached to this building.

CHURCH RESTORATION.

S. Thomas of Canterbury, Woking, Hants.—The plan is a nave, north aisle, a sacristy in the right place, and a south porch. The style is Middle-Pointed: the windows are of good detail, the least satisfactory being that in the south of the chancel. The east window is of three trefoiled lights, under a circle filled with quatrefoils; the west window has two lights under three trefoils. The porch-gable is haunched too much, and is surmounted by a *plain* cross. The most praiseworthy feature is the shingled broach spire, which caps a low shingled square tower, rising out from the west part of the roof of the nave, and supported inside on a strong frame, within which are hung two bells. We consider this revival of the simplest form of bell-towers very happy, and we doubt not it was economical. The frame is supported internally on strong arched braces, which spring from stone half-shafts, on the south wall of the nave, and the piers of the north aisle. Thus it spans the nave, and is no impediment whatever in the internal area. The nave-roof has braces intersecting above a collar: the chancel-roof is coved and boarded. The chancel-arch is good: the north arcade has four segmental arches, the rich mouldings of which die off upon octagonal shafts, which have bases but no capitals. The effect of this is good. The windows in the low north wall of the aisle are of two trefoiled ogee lights under a flat hood. The nave is overcrowded with seats; the font, which has a cover, stands west of the door; the pulpit, of stone, is at the north east corner of the nave, and a lettern stands before it. The chancel has returned stalls, but no screen or doors. On the south is an arched stone seat; the altar has a foot-pace on the north, by the sacristy door, is a niche for the cre-

dence. Externally the chancel alone has a string-course, and a coped gable with stone cross. The sacrist has a lean-to roof. The roofs are of red tile, the chancel having a tile ridge-crest. The work reflects great credit on the architect, Mr. Woodyer.

NOTICES AND ANSWERS TO CORRESPONDENTS.

Mr. Warrington informs us that the stained glass in S. Mark's, Swindon New Town, noticed unfavourably in our last number, was put up by him; and that he will shortly put up some more windows in the same church. We did not know who the artist was when we wrote our criticism. Mr. Warrington has also sent out some glass to the Bishop of Fredericton; and has fixed another portion of the great west window of S. Mary, Snettisham. He enumerates also several other works in hand or in contemplation.

A correspondent (from whom we hope to have more communications) has sent us two monumental inscriptions of so very revolting and profane a kind, that we really cannot defile our pages by printing them. The one is from the churchyard of S. Nicolas, Great Yarmouth, in memory of a man who died in 1830, of cancer. The other commemorates a woman who died of apoplexy, and is in S. Andrew, Bramfield, Suffolk. Why do not incumbents keep a better watch against the erection of such defilements as these: and why are such not now removed?

The same correspondent asks how to proceed in order to rescue a lettern, which he has seen going to decay from neglect, and make it useful in another church. We fear he can do nothing. If priests and churchwardens are careless, rural deans and archdeacons ought to interfere. If they do not, they share in the guilt of neglect. It is a most dangerous principle to allow of taking anything from a church, on the plea of its being uncared for. We have now great reason to lament and execrate the robberies made by the "antiquaries" of the past age under this pretext.

If R. H. is compelled by the necessities of his church to allow the chancel to be occupied by his family and household, then longitudinal benches, such as he proposes, are far preferable to stalls, especially if they are not fixed. There is no "sham" about them, though there is as much as to say, "I cannot, as I wish, devote my chancel to the sole use of those engaged in the immediate performance of Divine service, and therefore I will not furnish it as I would." He asks if he is wrong so to occupy the chancel. We cannot say that it is *right*; still under the circumstances we could not be extreme in condemnation, provided there be no family-stalls put up. This is of course said on the supposition of the nave seats being well-filled by the parishioners; if they are not so, we should recommend their being made use of by his family, in preference to the chancel. We have little doubt from what R. H. says, that the indications which he mentions are those of the ancient sacristy, and we should advise him to build his new one at the same place. There is no harm in an external door; it should be in the north wall. A fire-place also may be permitted. It should be in the north wall east of the door. The window of course will occupy the east end.

We cannot answer "A Churchman" satisfactorily, as to the cost of building a moderate substantial parsonage. If he had mentioned the particular locality, and requisite size, we could then only have given a very approximate estimate.

Presbyter Dioc. Sarum, has again favoured us with numerous memoranda, but has not given us his name.

Theophilus Anglicanus mentions a scheme for presenting a lettern to the chapel of King's College, London, and for putting up some quarry-glass. Mr. Howe, of 7, Marylebone street, may be recommended as a book-binder.

Received—"M."; "C. J. B."; "J. F. T."; "R. R. B."; "W. A."

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